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**DIPLOMA DISSERTATION**

# **Choral Music in Albania**

**Bc. Mario RAPAJ**

Music Education—Choral Conducting

**Supervisor: Prof. PhDr. Stanislav PECHÁČEK, Ph.D.**

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## **DIPLOMOVÁ PRÁCE**

# **Sborová tvorba v Albánii**

**Bc. Mario RAPAJ**

Hudební výchova—Sbormistrovství

**Vedoucí práce: Prof. PhDr. Stanislav PECHÁČEK, Ph.D.**

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**Author:** Mario RAPAJ  
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Faculty of Education  
CHARLES UNIVERSITY IN PRAGUE

## Declaration

I, the undersigned Mario Rapaj, declare that I have developed this diploma thesis using only the stated literature and materials from reliable sources. I agree to use this information only for educational purposes.

Prague, June 2016.....

(Signature of author)



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## Abstract

This thesis discusses the development of Albanian choral music from the early 20<sup>th</sup> century to the present. It provides a general history of Albanian culture and politics as context for the rapid changes that happened during the 20<sup>th</sup> century and how that has influenced the musical life of the Albanian people. The significance of this influence is then represented and analyzed through the works of three prominent Albanian choral composers from different generations, whose lives and body of work span the last century. Through these analyses, we explore the evolution of Albanian choral music and how modern composers preserve traditional folk elements, yet are influenced by the cultural and political environment of their respective time.

## Keywords

choral music; folk music; analysis

## Abstrakt

Tato práce pojednává o vývoji albánské sborové hudby od počátku 20. století až po současnost. Poskytuje obecnou historii albánské kultury a politické situace v kontextu rychlých změn, které se udály během 20. století a které ovlivnily hudební život v Albánii. Tyto důležité proměny jsou prezentovány a analyzovány ve skladbách tří významných albánských skladatelů sborové tvorby z různých generací, jejichž životní dráhy a tvorba se rozprostírají v průběhu minulého století. Prostřednictvím těchto analýz je zkoumán a zobrazen vývoj albánské sborové hudby i to, jak moderní skladatelé uchovávají tradiční lidové elementy, přestože jsou ovlivňováni kulturním a politickým kontextem své současnosti.

## Klíčová slova

Sborová hudba; lidová hudba; analýza

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## Introduction

This master's thesis is about the development of choral music in Albania. The music of this ancient nation is still relatively unknown and underrepresented in the classical music world today. This thesis will serve as a window of perspective to the rich musical tradition of this country and follow the evolution of choral music in Albania.

The history of this country is one of continuous struggle with foreign occupation and oppression. The Albanian territory has historically been occupied and controlled by outside nations trying to force assimilation to their culture, religion and customs. Despite the multiple centuries of foreign pressure, the Albanian people did not disappear and managed to retain their own language, culture and traditions, however, not without some influence of their oppressors. The Albanian language is still a unique Indo-European language but borrows words from Turkish. What is true about the Albanian language applies also to Albanian music, which has adopted some characteristics from the music of surrounding nations but still maintains its unique identity.

As the country has grown in to the modern age, so has its music. After finally taking back their independence from Turkey early in the 20<sup>th</sup> century, Albanians began to reestablish their national identity politically and economically as well as musically. Albanian music is now waking up to a revitalization of its centuries of folk tradition with a modern and more professional musical language. The newly composed music, while modernized, still features the folk characteristics of the country. After all, national music is an aspect of a national identity that reflects the cultural heritage of the homeland and its people. The music one grows up hearing and singing in their mother tongue gives them a sense of certainty, belonging and unity, all are aspects important to establishing an independent and strong nation for which the Albanian people have been fighting for centuries.

This work is divided into two chapters. The first chapter introduces the historical, geographical and political aspects of Albania that are related to the culture and its musical traditions. There has been previous research regarding Albanian choral music, which was written in 1994 and exists in the archives of the Art Academy. More recent research, however, has been basic and without much insight into the rich musical

heritage and identity of the nation. Hopefully this thesis will serve as a foundation for future research and analysis into the history and music of Albania. In this thesis, some questions to be addressed are factors that have affected and influenced choral music in Albania. How did the political atmosphere of a strong communist regime influence composers and their music? What characteristics separate Albanian choral music from that of other countries and cultures in the region? What is typical in Albanian choral music?

The second chapter focuses more closely on three specific Albanian composers chosen for their importance to choral music and discusses their distinctive characteristics and compositional language. Because of these composers' contribution to Albanian music, there is more documented information and preserved material about their life and life's work which made them top candidates to be analyzed in this thesis.

The first composer discussed is Çesk Zadeja, who is one of the most important professional composers of all the time for his contribution to modern Albanian music. Materials were gathered through the University of Arts library, which has one of the largest archives of music scores and music literature in Albania. It was not easy to find everything needed because this library, even though it is the largest in the country, has still not digitalized all of the scores, books, and literature they possess. Many hours were spent sorting through dusty shelves searching for sufficient material for this thesis. Some of materials used are the works of Sokol Shupo *Enciklopedia e muzikes shqiptare* (encyclopedia of Albanian music), Suzana Turku book *Pjese te zgjedhura Korale* (Selected choral pieces). More details came from a personal interview with Prof. M.Vako who was a close friend of Zadeja's. They studied in Moscow together and he gave personal accounts of his time in Russia with Zadeja giving insight to his influences and how it informed his compositions.

The second composer to be discussed is Vaso Tole. He is the youngest and most recent of the three composers. His contributions to Albanian choral music are significant and ongoing as he continues to remain active. Tole, himself, provided to me most of the materials discussing his life and compositions. His published works were used to better understand his musical language and his philosophy for his compositional method. However, his works also offered insight regarding Albanian

choral music in general and a grander perspective of Albania folklore and popular music. My personal correspondence with Tole was also a valuable resource to gain insight into his point of view and technique.

The final composer to be discussed, Kristo Kono, will be introduced and analyzed for his contribution to the choral music of this nation. Kono was the first professional composer who studied abroad and was actually a mentor to Çesk Zadeja as Zadeja was to Tole. The reason for discussing Kono third as opposed to first chronologically, is because surviving materials of his work and life are very little and difficult to find. The reason that they are not documented is because after system fell down in Albania in 1990 most of the important institutions that included archives and libraries were burned. Yet, he must be recognized, as he was one of the first people to establish a professional music scene in Albania and his legacy has formed the foundation for all professional music in the country. His musical language is simple in comparison to his student, Zadeja, but in his music is the inspiration of his heritage that is a typical feature connecting all of the composers' represented in this thesis.

These three composers were essential figures in the establishing the identity of Albanian choral music. They are the most documented of all Albanian composers and their works have shaped the course of the musical scene and generations of professional Albanian musicians and composers.

## 1. General historical, geographical and cultural backgrounds of Albania

The official name for Albania is “Republika e Shqiperise” (Republic of Albania). It is a country in Southeastern Europe with Montenegro bordering on the northwest, Kosovo to the northeast, Macedonia to the east, and Greece to the south and southeast. It lies on the coast of the Adriatic Sea to the west and the Ionian Sea to the southwest. It is less than 72 km (45 miles) from Italy.<sup>1</sup>



Unlike other languages in the Balkans, the origins of the Albanian native language, *Shqip*, remain a mystery as too little is known about the history of the language. The language is considered to be Indo-European although it is not a member of the major branches of the Indo-European family and appears to form a separate branch on its own.

Albania is a member of the Organization for Security and Cooperation in Europe, N.A.T.O, the Council of Europe, World Trade Organization, and is one of the founding members of the Union for the Mediterranean. Albania has been a potential candidate for accession to the European Union since January 2003 and it formally applied for E.U membership in April 2009.<sup>2</sup>

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<sup>1</sup> The history of the Albanian people. Volume IV.

<sup>2</sup>20/03/2014, Published at the Diplomatica Magazine; <http://www.ambasadat.gov.al/portugal/en/article->

<sup>2</sup>20/03/2014, Published at the Diplomatica Magazine; <http://www.ambasadat.gov.al/portugal/en/article-ambassador-trako-published-diplomatica-magazine>.



The modern Republic became independent after the collapse of the Ottoman Empire in Europe following the Balkan wars. Albania declared independence in 1912, becoming a Principality, Republic, and a Kingdom until being invaded by Italy in 1939, when it became Greater Albania, which in turn became a Nazi protectorate around 1943. In 1944, a socialist People's Republic was established under the leadership of Enver Hoxha with the Labor Party. In 1991, the Socialist Republic was dissolved and the Republic of Albania was established.

The entire musical life of Albania was determined by folk music until the second half of the 20<sup>th</sup> century. Archaic forms characterize it and practices provide information of previous stages of musical development in Europe. Few sources are available for scientific investigation, as field research projects have not covered the whole country.

The Albanians' Indo-European ancestors, "part of Illyrian ethnic group, came from the north in the 2<sup>nd</sup> millennium BC"<sup>3</sup>: Albanians are the descendants of the Illyrians who, together with the Greeks and the Thracians were the very first inhabitants of the Balkan. The Illyrians formed and cultivated their culture in their own land, which formed the western part of the Balkans. They were among the earliest inhabitants of the Balkans beside Greeks. During this period, the Albanians came into contact with Greeks, Romans and Slavs and it was through contact with these cultures and their subjugation by the Turks from the 15<sup>th</sup> century until 1912 that partly shaped their language and culture. In their struggles with foreign peoples, the Albanians developed a strong resistance, which was essential to the survival of their musical culture: they often escaped assimilation and alien influence by withdrawing to the remote mountain regions. This enforced cultural isolation and the continuation of the peasant way of life, which has contributed to the preservation of the traditional folk music with social functions almost unchanged. However, during the Turkish occupation forms of popular music with oriental features, particularly instrumental music, developed only in the towns. The most important ethnic groups are the Gegs, living in north Albania,

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<sup>3</sup> The new Grove Dictionary for Music and Musicians, edited by S.SADIE in twenty volumes, 1980, p. 197.

and the Tosks, who live in the south along with the smaller groups of Labs<sup>4</sup> and Chams,<sup>5</sup> these are separated by musical as well as language dialects.

## 1.1 Albanian folk music

With regard to Albanian folk music, instrumental music is less important than vocal music. There are no regional differences with instrumental music that is characterized in vocal music, although certain instruments are found only in particular regions. Folk instruments are divided into three major groups according to origin, function and context. With Albania's former economic dependence on sheep rearing, shepherds instruments are the most important group of wind instruments, if not the most important instruments of all.

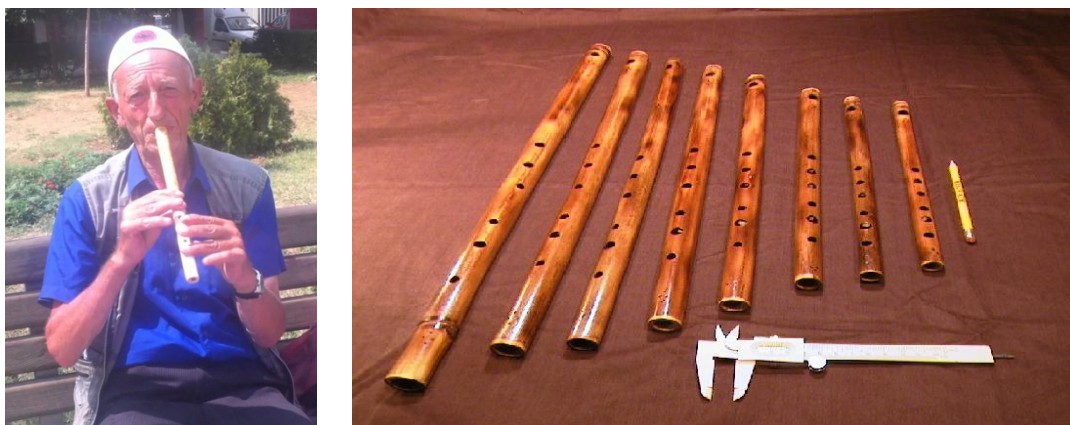
Fyell or Kavall (long end-blown flutes) are fundamental to this group and are considered national instruments, two variants are found throughout the country.”<sup>6</sup> The smaller, is around 180 mm till 900 mm long. The shepherds who play these instruments use a special breathing technique known as the oriental technique. This technique involves inhaling through the nose and using the cheeks as an air reservoir, which allows them to play without pausing for breath. Their repertoire is different depending on the shepherd's task. When the sheep are going to water, when they drink, when they are milked or when the cheese is made, each task has a particular instrumental representation or a characteristic musical motif to which the shepherds give titles. Animal and other natural sounds are imitated and characteristic forms of movement are illustrated musically.

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<sup>4</sup> Labëria is a historic region that is roughly situated in the northern parts of Epirus (present-day Southern Albania). Its inhabitants are known as Labs.

<sup>5</sup> Cham Albanians, or Chams (Albanian: Çamë, Greek: Τσάμηδες Tsámidhes), are a sub-group of Albanians who originally resided in the region of Epirus in northwestern Greece, an area known among Albanians as Chameria. The Chams have their own peculiar cultural identity, which is a mixture of Albanian and Greek influences as well as many specifically Cham elements.

<sup>6</sup> The new Grove Dictionary for Music and Musicians, edited by S.SADIE. in twenty volumes 1980, p. 200.



*Fig. No. 1, A man playing short Fyell, Fig. No. 2, some kinds of Fyell order by size*

Fipple flutes with six finger holes is another rare instrument, but the cyla dyare (double fipple flute) is used for the melody, three on the left for a variable drone. These are small single-reed instruments made from cane or a stalk of corn. Only the shepherds of northwestern Albania use the zumare a type of double clarinet. The instrument is also blown by means of the oriental breathing technique. Also employing the oriental breathing technique is the gajdë (bagpipe), another very important folk instrument found along the eastern border of Albania (fig.5). It consists of a goatskin bag with a single drone and a six-hole chanter, both with a single reed.



*Fig. No. 3 and 4, double fipple flute*

One of the most important stringed folk instruments is the Lahuta (one string fiddle). The lahuta is often used to accompany singers and should be considered a significant instrument for vocal music. It is used exclusively by epic singers for accompaniment but is found only in the northernmost part of the county. The lahuta is made from one piece of wood and has a skin sound table (Fig. No.6). The string is

stopped from the side by fingernails because the string does not touch the fingerboard. There is no fingerboard on the neck and it is bowed with a strong, curved, horsehair bow. Throughout the northern and central parts of Albania, the Gegs<sup>7</sup> also use a plucked two-string lute known by the original Turkish name Çifteli to accompany heroic ballads and lyric songs. The singers themselves, who are often semi-professional musicians, normally make both instruments.



*Fig. No. 5, Albanian bagpipe player playing bagpipe wearing traditional folk costume.*

*Fig. No. 6, one string fiddle (Albanian Lahuta) sculpted albanina flag symbol.*

The Tosks do not use instruments to accompany songs, except in towns where the Arab short lute called ut, laute or buzuk is occasionally used.

The third group of folk instruments is comprised of instruments from dance music, most of them also originating in oriental cultures. Sometimes only one idiophone or membranophone is used to mark the dance rhythm, examples of this are: the dajre or def (a round frame drum with a single skin and metal jingles), the darabuke (a goblet drum made of potter's clay with one skin), or a pair of wooden spoons or a pair of zil

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<sup>7</sup> The Gegs or Gegs (Albanian: Gegë) are one of two major ethnic subgroups of Albanians (the other being the Tosks) differentiated by their cultural, linguistic, social and religious characteristics. The Gegs live in Albania (north of the Shkumbin river), Kosovo, Macedonia and Montenegro.

(small bronze cymbals) which are clapped together like castanets by the dancers themselves. The traditional instrumental ensemble for the Gëgs dance music in northern and central Albania consists of a lodër (cylindrical double-headed drum), which is beaten with two sticks, and a surle (conical double reed instrument) with eight finger holes, one of them for the thumb. This ensemble is customarily used for wedding ceremonies and it is primarily gypsy musicians who play these two instruments. The combination of the gajdë and dajre is a rural ensemble very common in the bagpipe region. In rural districts, the cifteli (Fig. No. 7) or fyell are also used to accompany dance.

Urban instrumental ensembles demonstrate the strength of Turkish influence on urban folk music during the Ottoman occupation. In the north, the fundamental instrument in the ensemble is always a saze (long necked lute), hence the names sazet or sazexhijtë for the ensembles.



*Fig. No. 7, Albanian Cifteli*

Other instruments in the ensemble in northern towns are usually the dajre, sometimes the cifteli, and now factory made instruments like the violin (played vertically on the knees like the lautë) and the clarinet. Instrumental ensembles in the south are composed of the llaute (short lute, with the same role as the saze in the north), dajre, clarinet, accordion and sometimes the violin. Small ensembles of clarinet, accordion and dajre without the llaute have become popular, especially in towns.

## 1.2 Vocal folk music in Albania prior to choral music

There is a marked difference in vocal folk music between the northern and southern parts of the country, divided by the Shkubin” River.<sup>8,9</sup> (Fig. 8)

The Gegs of the north have a tradition of monophonic singing whereas the southern peoples, known as the Tosks, have developed many vocal traditions. However, the tradition of part-singing in southern Albanian music is most distinctive to the region. The characteristic polyphony of the area has developed perhaps more than any other region of Europe with much of its development being attributed to the earliest stratum of Europe and its history of vocal polyphony. Although southern Albanian folk songs are most commonly performed by a group of singers, solo singing and monophonic choral singing can also occur. This monophonic style is rather rare and uncommon in the south; however, solo performances tend to be connected with specific genres. Lullabies and most laments are sung as solos and both genres belong primarily to the women’s repertoire. In a few parts of the country a leader and chorus will sing funeral laments.

Albanian lullabies and laments generally have many archaic features. Some characteristic examples of these features are sequences of text not broken into stanzas, short isometric lines in lullabies, heterometric lines of varied length in laments, a tendency for melodies to descend, different forms of portamento, numerous specific sounds for stylized weeping or sighing, and a narrow range of the melodic line or only a range limited to a few notes. The minor 7<sup>th</sup> is a preferred interval frame in Albanian laments and it is often sung as a melodic interval serving as a cadential formula.

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<sup>8</sup> TOLE, S, V. *Pse qajnë kuajt e Akilit?* p. 92.

<sup>9</sup> The new Grove Dictionary for Music and Musicians, edited by S.SADIE. in twenty volumes 1980, p. 197.



*Fig. No 8, Ilustation of 2 parts of Albania, Geg in north part on up side on the map and Tosk, down side in the South part*

The sexes, and to some extent age groups, are separated in group singing. Folk terminology distinguishes these different singing styles with different names: “grarishte” (women's style), “djemurishte” (young men’s style) and “pleqerishte” or more rarely “lashterishte” (old man's style), but the music of each of these styles is not substantially different in melody or harmony, only in poetic and dramatic content. Ballads, historical or political songs, lyrical songs (e.g. love songs), dance and drinking songs, satirical and jocular songs all belong to the repertoires of each group. Only ritual and ceremonial songs connected with specific customs are sung exclusively by women and children, for example, the spring ceremonies of Llazore<sup>10</sup> (Lazarus day) and the rain ceremonies in early summer. The singing style of women differs from that of men mainly in its wider tonal range. The melodies found in the men’s repertoire tend to be pentatonic or less than an octave and are commonly based on the 2<sup>nd</sup> and 4<sup>th</sup> degrees of the diatonic scale.

<sup>10</sup> Lazarus Saturday in the Eastern Orthodox Church is the day before Palm Sunday to which it is liturgically linked. It celebrates the raising of Lazarus of Bethany, the narrative of which is found in the Gospel of John.

Southern Albanian group singing can be divided into two main categories: polyphony with a drone and choral songs without drone. The latter are usually two-part, and belong mainly to a specific type of heterophony, which M. Schneider has called “Variantenheterophonie”.<sup>11</sup> In this style, the leader sings the beginning of a line or double line, while the chorus joins in at a point not strictly fixed, which can be nearer or further from the beginning of every musical unit. Another kind of two-part singing without a drone consists of a melody and counter-melody performed by two soloists or leader and chorus as in some funeral laments.

Polyphony with a drone has the following features of vertical and horizontal structure. Songs are mostly three-part: two solo parts (melody, counter-melody) accompanied by a double drone; four part singing, found more rarely and only among the Labs, consisting of two solo parts (melody and counter-melody) and accompanied by a double drone along with one choral and one solo; and there is some two-part polyphony with a melody and choral drone.

The drone, Albanian *Iso*<sup>12</sup> and related to the Ison of Byzantine church music, is performed in two ways. Among the Tosks and Chams it is always sung continuously to the syllable “e” and the singers use staggered breathing. Among the Labs, the drone is sometimes rhythmic and performed to the text of the song. Solo singers, especially young men, characteristically sing with considerable strength and volume. The structure of the solo parts differs markedly according to the different ways of performing the drone, but there is also a great variety of structures within the two drone types, particularly in the pedal style widespread among all the ethnic groups.

This is due not only to the differing singing styles of women, young and older men, but also to regional dialects. Expanded melodic lines with a wide range are often embellished with melisma and rich ornamentation, extremely or relatively free rhythm, and consonant harmonies, marking the singing style found among the Tosks and Chames. By contrast, lively oscillating melodies with a narrow range and no

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<sup>11</sup> The new Grove Dictionary for Music and Musicians, edited by S.SADIE. in twenty volumes 1980. P. 198.

<sup>12</sup> Iso refers to the drone accompanying the singing. Rendered principally by male singers, it is performed during social events (weddings, harvest feast, funerals, religious celebrations, festivals, etc.). It is practised in the south of Albania and is typical for two large areas: Toskëria and Labëria.



ornamentation, but employing sharp accents and strict rhythm (often asymmetrical) with harmonic clusters of 2nds and other small intervals (especially around the drone) are representative of some styles of the Labs. Between these extremes there is a great variety of singing styles, combining the rhythmic features of the second type with melodic and harmonic features of the first. The stylistic boundaries between the Labs and Tosk and Chams are therefore variable.

The same applies to the formal structure of the songs, which ranges from a steady strophic organization of regular musical units, usually corresponding to the verse line (sometimes among the Labs) to a looser arrangement of melodic phrases, or pairs of phrases, of different length with or without partial repetition (common among Tosks and Chams), or to relatively free sequences of lines (again, sometimes among the Labs). The singers may begin a song or stanza in different succession and then combine with varying degree the solo phrases either simultaneously, overlapping or strictly alternating-while the chorus may join in at the very beginning with the second soloist (who follows the first), or after the second soloist has performed a characteristic formula. The first soloist primarily occupies the upper tonal range, the second soloist the lower; each makes use of characteristic formulae and singing style. Both melodic parts may be absolutely individual, though never quite independent parts of the whole structure, or overlapping or alternating structures, the two solo parts may become similar both in range and in melodic contour. The function of each part in Albanian vocal polyphony with a drone is described in Albanian folk terminology the first solo part is known as “ia merr” (takes it, i.e. the voice); the second “ia pret” (waits for it, or takes it); the chorus part is known as Iso or ia mban (holds it) among the Tosks or “ia mbush” (fills it) among the Labs.

Northern Albania vocal folk music is predominantly monophonic: this is the most important characteristic difference between the northern and southern regions of Albania. The epic tradition of the northernmost part of the country, closely related to the corresponding Slavonic traditions in neighboring Montenegro, is important in the Gegs musical culture. I.E Këngë trimash (heroic songs) and Këngë kreshnikësh (short epics) are characterized by a recitative style within a narrow tonal range, normally a 5<sup>th</sup> and they are usually accompanied by a Lahutë (one string fiddle) or çifteli, also

known as Sharki (two string lute). Këngë Kreshnikësh gradually developed out of the këngë trimash, some describing events such as early 8<sup>th</sup> century battles between the Albania Illyrians and the Slavs. The former primarily concern conflicts between the Slavs and Turks after 1470. The brothers Muho and Halil are the heroes of the most important cycle of songs and epics, which developed in the mid-17<sup>th</sup> century. These narrative songs continued to recount the struggles against the oppressors and enemies of the Albanian people and they continue to play an important role in north Albanian folk music. A favorite example is the ballad of Halil and Hajrieje, based on an event of the early 19<sup>th</sup> century. The heroic epics and ballads are performed by men and are sung only by professional singers. The fairly scarce lyrical or love songs are also performed solo, with the singer accompanying himself on the cifteli. Like the epics, these are musically archaic and their most conspicuous feature is a narrow tonal range.

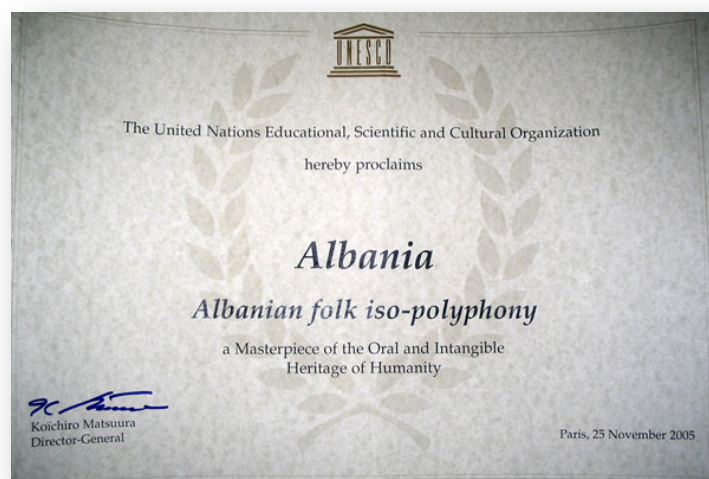
Songs that illustrate the use of choral music in Northern Albania are the ritual and ceremonial songs in weddings, traditionally sung by male or female groups that belong to the same archaic musical style. Singing, usually by women, is often accompanied by the sound of a metal tray (tepsi) being spun around on the floor or a low table. Songs of 19<sup>th</sup> century urban origins, mostly of lyric character and with a more developed musical structure, have spread to rural areas to a limited degree, particularly to the country around Tiranë. The cries of mountain dwellers communicating over long distances, called Maje krahe, are also peculiar to the north. They are uttered with great power and volume and function like the signals made by shepherds' trumpets which, surprisingly, are not found in this region.

November 25, 2005 was a historical day for the entire cultural heritage of Albanians. It was on this day that the Albanians Iso-Polyphony folk music joined the list of the masterpieces of the Human Oral Heritage, protected by U.N.E.S.C.O. (Fig.9) According to Mr. Koichirō Matsuura,<sup>13</sup> General Director of U.N.E.S.C.O: "Iso-polyphony is a highly elaborate music genre mainly performed by the Tosks and Labs of Southern Albania. This mountainous region gave rise to a unique culture, in which

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<sup>13</sup> Kōichirō Matsuura (1937) is a Japanese diplomat. He is the former Director-General of UNESCO. He was first elected in 1999 to a six-year term and reelected on 12 October 2005 for four years, following a reform instituted by the 29th session of the General Conference.

music became an expression of cultural identity. With roots going back to Byzantine times, the mastery, the mastery of this music lies not only in the musical structure, but also in the epic nature of the accompanying songs.”



*Fig. No. 9, Certification of Albania folk iso-polyphony from U.N.E.S.C.O*

### 1.3 History of choirs / choruses / choral singing

Chorus (from Gk. Choros; Fr. Choeur; Ger. Chor; It., Sp coro): a group of singers who together perform, in unison or, more usually in parts; also, by extension, a work, or movement in a work written for performance by a chorus of singers (e.g. the Hallelujah chorus in Handel’s Messiah).<sup>14</sup> During the performances of musical work, a distinction is generally made between a choir and a group of soloists. The designations chorus and choir are often used in conjunction with qualifying terms indicative of constitution or function (e.g. mixed choir, male choir, festival chorus, opera chorus). Moreover at various times and places, certain types of chorus and choir have been generically designated by terms lacking the words chorus and choir. In

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<sup>14</sup> The new Grove Dictionary for Music and Musicians, edited by S.SADIE. in twenty volumes 1980, P. 341.

English, but in no other language, a distinction is often made between choir and chorus. An ecclesiastical body of singers is invariably called a choir, as is a small, highly trained or professional group. Chorus is generally preferred for large groups of secular provenance.

## 1.4 Historical development of Albanian choral music

In this point I make a chronological connection of background and Albanian choral music roots. How was it founded, general factors, influence of other cultures and today success?

### 1.4.1 Antiquity and Middle Ages

Since ancient times, organized choruses have existed all across the world as an integral part of many cultures. One of the most notable of these ancient cultures is Greece prior to Christianity. This ancient and prolific society cultivated a strong tradition of choral singing that ultimately laid the foundation for later developments in Western music. In ancient Greece, the chorus served an important dramatic function in Greek dramas as a narrating or commenting voice of the action at hand. Earlier in history, they consisted in various small groupings of around four in each voice or gender type—men, women, boys, men and women combined, etc.—however, later on they existed in groups as large as sixty. Traditionally, the music performed by the chorus was monophonic as the chorus collectively was intended to represent one character and in addition to singing they would perform masked dances.

There were many types of dances performed by these choruses, one of these dances being the paeon. The paeon was first mentioned in the Iliad (c850 BC) as an invocation of the Greek god of music and healing. Another dance specific to Greek drama was the partheneia introduced around 650 BC as a women's chorus composed

of Spartan virgins. Most noteworthy was the dithyramb, which was a dance in honor of the god Dionysus significant for its marked contribution in the advancement of choral art music. It was the dithyrambic chorus that served as the model for the tragedies and comedies of the 5<sup>th</sup> and 4<sup>th</sup> centuries.

Evidence of a tradition of organized choral singing in ancient Israel exists in the Old Testament of the Christian Bible. David, while preparing to bring the Ark of the Covenant into Jerusalem “spake to the chief of the Levites to appoint their brethren to be the singers with instruments of music, psalteries and harps and cymbals” and fourteen of them were appointed to play the instruments which form the customary accompaniment for Jewish choral music. In the ceremonies for the dedication of Solomon’s Temple<sup>15</sup> it is mentioned that was a large chorus joined by 120 priests sounding with trumpets, together honoring and praising the Lord in music.

Due to this tradition of music in the Old Testament, the leaders of the early Christian Church generally continued this tradition as an integral part of the worship service. However, although Christianity was originally born of Judaism and all of its musical practices, early Christians did not possess the necessary resources for the same musical tradition of a chorus to thrive, as it was a persecuted and new religion. Under these circumstances, congregational singing developed as the primary musical practice among early Christians. The act of singing praise was common among Christians everywhere, with all praying and singing in their mother tongues. Given that the Albanian territory prior to being a part of the Turkish Empire was primarily Christian, the chorus has always held a special place in the services of the church. This strong choral practice was influenced by early Christian culture and served as the genesis of choral vocal music in the territory of Albania.

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<sup>15</sup> According to the Hebrew Bible, Solomon's Temple, also known as the First Temple, was the Holy Temple in ancient Jerusalem, on the Temple Mount (also known as Mount Zion), before its destruction by Nebuchadnezzar II after the Siege of Jerusalem of 587 BCE.

### 1.4.2 Byzantine impact in Albanian choral music

The Byzantine period was important for the development of music in Albania. As a part of the Byzantine Empire, Albania held important ecclesiastical centers, such as Berat, Durrës, Elbasan, Korçë, and Shkodër (Fig 10).



*Fig. No. 10, all dark Green part is Byzantine mint*

Byzantine music in Albania can be divided in three periods.<sup>16</sup> The first period begins in the early Christian centuries and ends in the late 19<sup>th</sup> and early 20<sup>th</sup> century. The second period starts at the beginning of the 20<sup>th</sup> century and ends in 1967 when religion was decreed an illegal activity and finally the third period begins in 1990 and continues to present day.

During the first period, the development of Byzantine music followed the musical tradition of Constantinople, according to music manuscripts kept in the Albanian national archives. The collection of these manuscripts is unique to the country as there are only seven Byzantine music codices that still exist today. The oldest of these codices is from 1292, called the Heirmologium Berat 23.<sup>17</sup> The last codex was written

<sup>16</sup> Meri Kumbe - The historical development of Byzantine music in Albania from 1900 until nowadays <http://crossroads.mus.auth.gr/wp-content/uploads/2011/04/Meri-Kumbe.The-historical-development-of-byzantine-music-in-Alb>.

<sup>17</sup> From researches of Musicologist M. KUMBE.

during the 19th century and is considered as a part of the last three periods of the Byzantine notation. It is also significant that these codices are written in Greek and come from many different parts of the country representing the prevalence of Byzantine music in Albania all the way through the 19<sup>th</sup> century.

During this first period lived one of the most influential figures of Albanian religious music, and the early father of choral music in Albania—Jan Kukuzelis.<sup>18</sup> Kukuzelis was born in the late 13<sup>th</sup> century in Durazzo (now known as Durrës) in the Angevin Kingdom of Albania. His mother was Bulgarian in origin and his father was Albanian and died early in Kukuzelis' youth. Kukuzelis was educated in music at the Court Vocal School in Constantinople and established a reputation as one of the most highly regarded singers of his time, often referred to as “angel-voiced”. He was favored by the Byzantine emperor and worked as a principal choir chanter before he left Constantinople to Mount Athos to live a monastic way of life in the Great Lavra.

One of Kukuzelis' most notable contributions to Albanian music was his introduction of the melodious or callophone style and repertoire and his creation of the Late Byzantine system of notation named after him. Kukuzelis was also a prolific composer of sacred vocal and choral music, however, only about 90 of his works have survived today. In addition to his music for the church, he composed Hyronomic vocal exercises that defined sixty vocal signs that marked melodic formula key.

The second historical period, beginning around the turn of the 20<sup>th</sup> century, was the period of strongest Albanian resistance against Ottoman rule with attempts to assert and preserve the Albanian language and culture as the dominant of the territory. At this point in history, Albania had four official religions: Islam, Orthodox, Catholic and Bektashi. Regardless of the diverse religious practices of the territory, the poets and writers of the Albanian nationalist renaissance used faith-based content and religious verse in their poems and writings. These later became songs for the Albanian

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<sup>18</sup> Saint John Kukuzelis or Kukuzel (Albanian: Jan Kukuzeli; Bulgarian: Свети Йоан Кукузел, Sveti Yoan Kukuzel; Greek: Άγιος Ιωάννης Κουκουζέλης, Hagios Ioannis Koukouzelis, Macedonian: Свети Јован Кукузел) (1280-1360) was a medieval Orthodox Christian composer, singer and reformer of Orthodox Church music.

people that were accessible and relatable for both the educated and illiterate Albanians oppressed by Ottoman rule.

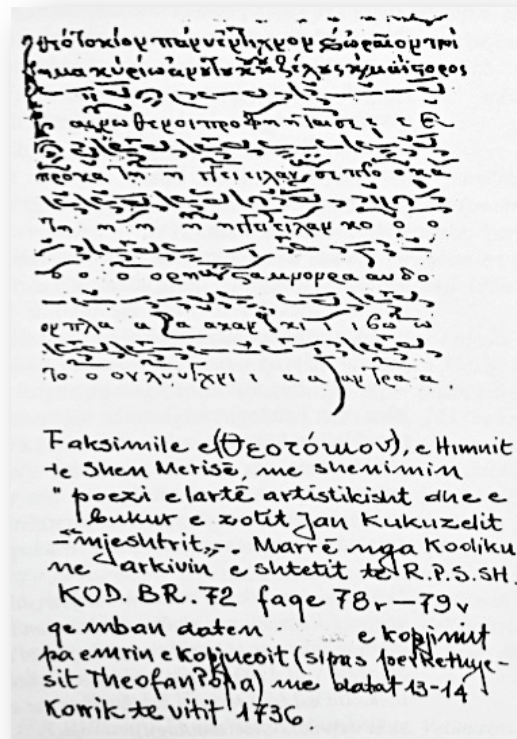


Fig. No. 11, Saint Maria hymn, written by Jan Kukuzeli

The primary goal of leaders of the Albanian movement toward independence was to unify all Albanians based on nationality. This era was dominated by the slogan “The religion of Albanians is Albanism”. This slogan was a source of great frustration for a young F. S. Noli.<sup>19</sup> Noli, as the founder of the Albanian Orthodox Church, strongly believed that the four common religions of the Albanian territory must serve as the foundation for Albanism. Therefore, the spirit of patriotism from the Albanian nationalist renaissance fueled the movement for the establishment of the Orthodox Church of Albania, spearheaded by Noli.

<sup>19</sup> Theofan Stilian Noli, better known as Fan Noli (1882-1965) was an Albanian-American writer, scholar, diplomat, politician, historian, orator, and founder of the Albanian Orthodox Church, who served as prime minister and regent of Albania in 1924 during the June Revolution.



The Albanian Diaspora played an important role in this renaissance, especially Fan Noli as a part of the Albanian community in the United States of America. Fan Noli was an Orthodox priest, ordained by the Russian Metropolitan of New York in 1908. The Russian Orthodox Church supported the work and endeavors of Noli to found the Albanian Orthodox Church of America and Autocephalous Orthodox Church in Albania, under the condition that Noli would translate the most important liturgical books into Albanian. Noli's liturgical and later musical translations provided a new unity for the Albanian language and even today they serve as the basis for the standard Albanian language. On September 12, 1922, the Ecclesiastical Synod of Berat officially proclaimed the establishment of the Autocephalous Orthodox Church of Albania that was later recognized by the Holy Synod of the Ecumenical Patriarchate in April 1937. The Albanian language was established as the official language of the orthodox worship and life of these newly founded churches.

The first musical notation for these churches was the Hymnal published by Noli in January of 1936 in Boston, Massachusetts. This book of hymns, compiled by Noli, was written in pentagram and harmonized for four voices mixed choir with the assistance of professor Warren Storey Smith from the New England Conservatory of Music. This edition of the hymnal includes 108 hymns with Byzantine musical forms given in both Russian and Byzantine versions, and contains the only composition written by Noli himself, the tropario (Christ is Risen). The tropario's text was translated by Noli from its original Greek into modern Albanian and was adapted in pentagram for both Russian and Byzantine versions.

Until the 19th century, there were traditionally only two chanters or psalts in Orthodox musical practices. These Byzantine chants were originally sung in the Greek language. But as a result of political strife at the start of the 20th century, the musical tradition of the Albanian Orthodox Church was heavily influenced by the music of the Russian Ecclesiastical Church that offered support at the initial founding of the Albanian church. In fact in 1924, the year that Fan Noli served as prime minister of an independent Albania, the first choir he established sang traditional Russian

ecclesiastical music under the baton of a Russian professor translated into Albanian, according to the Albanian theologian, Dhimitër Beduli.<sup>20</sup>

During 1924 and 1925 the political situation of Albania destabilized, as did the Orthodox Church. It was revitalized years later in Durrës at the Seminar of the Orthodox Church, which required the study of Byzantine music. The primary purpose of the seminar was to educate and prepare Albanian clerics who would serve as the leaders in Albanian Orthodox churches all across the nation. In 1933, one of these future religious leaders, the young theologian Dhimitër Beduli, returned from his studies in Romania. Unlike Noli, who was influenced heavily in America by the Russian Orthodox tradition, Beduli used strictly the Byzantine notation and traditional Byzantine songs in his religious services. However, he did use Noli's Albanian translation to dress the traditional Byzantine form. One of the greatest contributions of Beduli to the history music in Albania was his organization of the ecclesiastical choirs in the main cities of Albania.

In the years following, musical activity declined as political strife in Western and Eastern Europe increased until finally in 1967 the regime in power banned any and every kind of religious practice or demonstration in Albania. Religion was deemed an illegal activity and was written into the Albanian constitution in 1976 officially declaring the nation as Atheist. Under article 55 of the Penal Code, all religious expression was forbidden as was any religious "agitation and propaganda." It was a difficult period for those who served at religious institutions. Priests, theologians, and other religious peoples were convicted and imprisoned for their practices or forced to abandon their beliefs in honor of the new Atheist state of Albania.

The year 1990 marks the very destructive beginning of the third historical period of Byzantine music in Albania. The country was almost destroyed by internal political strife rendering Albania torn apart by Communism and its people in a state of desperation. Ancient historical and religious sites were destroyed, or at best repurposed into sports arenas, youth centers, and various other new structures.

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<sup>20</sup> Meri Kumbe—The historical development of Byzantine music in Albania from 1900 until nowadays <http://crossroads.mus.auth.gr/wp-content/uploads/2011/04/Meri-Kumbe.The-historical-development-of-byzantine-music-in-Alb>.

Libraries containing centuries of Albanian historical documents were burned to the ground and looted, few documents survived and are now housed in the archives of the state. What happened to the Byzantine music tradition? An elderly psalt that survived this difficult period under the Communist regime and beyond answers this question: “Which tradition are you talking about? The tradition got lost at the moment that I couldn’t teach it to my son and to my nephew, as my grandfather taught it to me.”<sup>21</sup> These words are enough to show us that after this third historical period, music, like all aspects of Albanian culture, must start over again from the next to nothing that remains after this destructive period in the country’s history.

In the early years of the 1990s, the Autocephalous Orthodox Church of Albania had serious problems, both practically and politically. Initially, the church had to fight for the property's acquisition of all religious sites that were illegally lost in 1967. Then, they had to manage the restoration of these sites to become operational. On June 24<sup>th</sup>, 1992, the Synod of the Ecumenical Patriarchate held a vote to re-establish the Autocephalous Orthodox church of Albania by electing Anastasios, the bishop of Androusa, as the archbishop of all Albania and by electing Korça, Gjirokastër, and Berat with Vlora and Kanina as bishops, but of Greek nationality. To the appointment of Greek nationals in high-ranking positions of one of the largest religious communities of Albania, the government reacted strongly and negatively. They viewed this decision as a threat to Albanian authority and influence. After heated debate raging from November of 1997 to July 1998 among representatives of the Ecumenical Patriarchate, the church of Albania, and the Albanian authorities, the dispute was settled by forming a Holy Synod made of four church leaders, two of Greek origin, and two of Albanian.

From 1991 to 1998, the Orthodox church of Albania made very swift progress. The regional cultural activities became more and more important in the Orthodox life and started again to publish the Orthodox newspapers and magazines. In 1992, a Theological and Priestly School went into operation with the goal of staffing the

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<sup>21</sup> Meri Kumbe—The historical development of Byzantine music in Albania from 1900 until nowadays <http://crossroads.mus.auth.gr/wp-content/uploads/2011/04/Meri-Kumbe.The-historical-development-of-byzantine-music-in-Alb>.

church with native Albanians and after 1997 it became a privately owned and known as “The Orthodox Theological Academy Resurrection.”

Under the cultural and social conditions of the late nineties, Byzantine music began to flourish once again. The elderly Dhimitër Beduli, using the same scores that he used nearly sixty years earlier in Seminar in the 1930s, organized the Tirana church choir. This early Byzantine tradition of music was also revived by the influence of Greek priests in Albanian Orthodox churches with Tirana’s Orthodox Church even beginning to offer free lessons in Byzantine music to the public. Due to these efforts in Byzantine music education, two choirs have been established in Tirana’s Cathedral, a four part mixed choir and an all men’s choir. The Orthodox Church now also publishes music books with Byzantine notation in Albanian, using Fan Noli’s original translation. The publishing of music books is essential to education in Byzantine music. In the last two decades, the Autocephalous Church of Albania has provided many students with scholarships to pursue their studies in theology and Byzantine music in Greece. This has given many young people the opportunity to learn the authentic Byzantine tradition of the Orthodox Church.

#### 1.4.2 Albania chorus history in 20<sup>th</sup> century

At the start of the 20<sup>th</sup> century, Albanian choral music developed in a mixed musical environment of both professional and amateur musicians. The first important choral groups were founded between 1916 and 1917, the most notable of these choruses were the Choral Society of Tirana affiliated with the Orthodox Church and the Society of Shkodra City, supported by the Catholic Church. Many other Albanian cities such as Korce, Berat, Vlore and Pogradec also have strong choral societies. These choral groups were often used for special occasions both religious and political, and in addition to performance, contributed to the development of the Albanian musical repertoire. The Choir of the Orthodox Church of Tirana set several texts based on Byzantine chants into choral arrangements, as well as more modern religious choral music, all used in worship services. One well-known example of this is the three part

choral arrangement of the hymn *My God I Called*. This hymn is sung with the liturgy of St. John the Baptist and is based on Byzantine chant and the influence of works by Jan Kukezelis

The City Choir in Shkodra was founded in 1917. Unlike the Orthodox Choir of Tirana, the City Choir of Shkodra was not directly affiliated with a church. However, the people of Shkodra were primarily Roman Catholics, therefore the repertoire of the City Choir had more Western influence and they performed both secular and sacred music of primarily Western composers. Due to the wide range of the choir's repertoire and their tendency toward more popular Western music, many young musicians followed the Western style of classical education in music, going on to become significant Albanian artists. Some of the most well known Albanian composers are Prenk Jakova, Cesk Zadeja, Tish Daija, and Tonin Arapi.

In the city of Korca, the musical development tended more towards the contemporary than the religious. The city has a vocal and choral music tradition distinctive to Korca that is influenced by neighboring countries, but most importantly it has developed due to the atmosphere of education. Korca opened the first high school in all of Albania, Liceu i Korces or the Korca Liceum. Because of the city's dedication to education, in 1920 they hosted an ensemble of Albanian boys from Boston called The Vatra or "Hearth" in English. Later on the conductor of this choir, Thoma Nasi,<sup>22</sup> became the founder of the Korca city choir. Around the same time, The Vatra Association and the Lira Choir were also established in Korca and the activity of these choirs has continued to the present day (Fig.12).

Despite the musical activity in many Albanian cities early in the 20<sup>th</sup> century, the development of choral music stayed at relatively basic level prior to World War II. After the war, vocal choral music, like the country itself, would develop rapidly beginning with the establishment of two important choirs in 1944: the Military Choir and the Youth Choir. The Youth Choir would eventually evolve into the State Choir, which still exists as one of the most prestigious choral groups in Albania today. Choral

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<sup>22</sup> Thomas Nassi (1892-1964) was an Albanian-American musician and pioneering music educator in both Albania and the United States, his adopted country.

groups like these began to be established in all Albanian cities with the support of the government. However, these choirs were generally comprised of amateurs, whereas in the capital city of Tirana, there existed the only two professional choirs in Albania.



*Fig. No. 12, Lira Choir in Korca city*

These professional choirs were both all male choirs, led by the conductor Konstandin Trako, a theologian, who received his training in Romania. Vocal choral music would continue to grow as the country opened to foreign influence and political exchange initially with Russia and China and later with the Czech Republic, Bulgaria, and Romania. Albania began to host guest performances of various choral groups from foreign countries, which encouraged the growth of local choral groups throughout the country. However, the advanced and more professional level that would strengthen the

development and progress of this art was still missing. This missing link would soon be found according to Milto Vako, an Albanian professor of choral music:

“The need for the educating and the specializing of our artists was obvious. Therefore, the Secondary Art School was opened in 1946 and sent graduates on to specialization in different art academies in Eastern Europe, especially Moscow, Bucharest, Sofia and Prague, resulting in the advancing of the general artistic level, particularly in the field of choral music.”<sup>23</sup>

Many of these Albanian students who received their education abroad returned to their home country and founded the most significant musical education institution in the country in 1962. This institution, the Academy of Arts in Tirana, has played a crucial part in the development of the arts, especially music, in the country. The Academy produced many professional instrumentalists, conductors and composers that would serve as the leaders for both professional and amateur choral groups throughout the country.

During the 1950s and 1960s, many choirs were established all throughout the country ranging from the amateur to the professional. Some of the most notable and significant of these groups are the Albanian Philharmonic Choir, which later became the Opera Choir, the Choir of the Ensemble for Folk Music and Dance, the Female Choir of the Art School Jordan Misja, the Philharmonic Choir of Shkodra, the Lira Male Choir from Korca. There were also many other choirs established in Durrës, Vlorë, Elbasan, and Gjirokastër. Many of these choirs not only performed in the towns of their origin, but all over the world ranging from the former Yugoslavia to China, Vietnam, Russia, Korea and almost all Western and Eastern European countries.

Although Albanian music began to see advanced development, much of this growth was still hindered by the expressive and creative limitations of the Communist regime. In an interview with Milto Vako, he explains the effect this had on the style of contemporary Albanian music:

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<sup>23</sup> Interview with Prof. Milto Vako on 25/01/2013. M. Vako was born in Pogradec on March 30, 1930. Studied High School “Jordan Misja” in 1952 in Tirana. In 1953-1959 continued studies at the Conservatory “Tchaikovsky” in Moscow, where she graduated as a choir conductor with professor Sokolov. He holds the title “Merited Artist”.

“The development of Albanian art followed the models of dogmatic socialism and the spirit of proletarian, which became the reference point in the following decades when the freedom of music expression was very limited. This also encouraged the creating of many schematic, propaganda and conformist works and led Albanian music further away from the contemporary music of the 20th century and modern artistic trends. Despite its very limited repertoire, Albanian choral music continued to develop. If we analyze the music created during these years, from instrumental miniatures to oratorios, operas, ballets, symphonies, concerts, and symphonic poems, we can conclude that some composers made a great effort to avoid the prescription of the Soviet music style and its social realism influence.”<sup>24</sup>

As a reaction to the political atmosphere and the restraints it put on the expression of the Albanian people in the early seventies, many Albanian composers avoided conforming to more standard musical style of the time and instead tried to find a different style of more contemporary music. As a result, much of the music composed during this period is characterized by the use of chromatics and unstable tonal harmony, which were typical aspects of contemporary music across all of Europe at the time. Finally in the late nineties, after the dissolution of the Communist regime, music was set free from forced conformity and censorship. With this new uninhibited freedom, there was an increased use of the more contemporary harmonic scheme emulating composers such as Schönberg and Messiaen, whereas other composers tended more toward neo-classicism and neo-romanticism in their works, which can be more easily applied to choral music.

Despite the freedom on expression, political and economic changes after the nineties had a negative impact on the progress of choral music in Albania. It is unsettling that some choirs, once considered the most important for establishing and developing Albanian music, are now dwindling and their influence rendered insignificant. Choirs and programs that were terminated during this period are the Military Choral Ensemble (Fig. 13), the Choir of the Ensemble of Folk Music and Dance, and all amateur and semi-amateur choirs throughout the country.

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<sup>24</sup> Interview with Prof. Milto Vako on 25/01/2013.





*Fig. No. 13, Military Choral Ensemble, Conductor Gaqo Avrazi*

Yet throughout the last decade, Albanian music has started to develop according to fundamentals derived from Beethoven, Schubert, Brahms, as well as Tchaikovsky, Stravinsky, Dvorak and Prokofiev. This shows great potential and new windows for revitalizing choral music in Albania after the trauma of the 1990s.



*Fig. No. 14, Military choir Concert in Moskow, Soviet Union*

There are many professional choirs in Albania today which perform successfully in the country as well as abroad, such as the Female Choir of the Albanian Academy of Arts conducted by Prof. Milto Vako, which has won several international awards, the Paks Dei Choir conducted by Ph.D. Suzana Turku (Kashara), the Preng Jakova Choir of the Orthodox Church of Tirana, the Rozafa choirs from Shkodra conducted from Prof. Zef Coba, and the Lira Choir from Korca.



*Fig. No. 15, M. Rapaj (the author's father) in Accordion, conducting choir in Mays Concerts before 90s*

## 2. The most important 20<sup>th</sup> century Albanian choral music composers

The fact is that according to Albanian choral composers of 20th century, they are many more than three just the three presented in this diploma thesis. These artists include Prenke Jakova, Ramadan Sokoli, Feim Ibrahimi, Gjon Simoni, Gaqo Avrazi, Avni Mula, Nikolla Zoraqi, Haxhi Dalipi, Tish Daija, Limoz Dizdari, Pjeter Gaci, Simon Gjoni, Tonin Harapi, Shpetim Kushta, Thoma Gaqi, Kozma Lara, Kujtim Laro, Aleksander Peci, Sokol Shupo, Haig Zacharian, and it would be impossible to reflect them all in this thesis. The composers represented here are selected from whom it was possible to be found in literature. I started with Çesk Zadeja not only as choral music composer but also as the most important Albanian composer of all and founder of Albanian professional music.

### 2.1 Çesk ZADEJA



Çesk Zadeja is an Albanian composer who played an important role in the organization of Albanian musical life. He was born in 1927 in Shkodra and died in 1997 in Rome, Italy. He was one of the first figures in Albanian music history to be trained in the schools of the classical Western European tradition and to make a life and professional career in music. His education and vision resulted in a prolific career that has had great influence on the musical life of Albania.

He composed numerous works in a variety of musical genres ranging from simple songs for amateurs to larger stage works requiring trained professionals. Many of his compositions have been among the first serious compositions in Albanian music history, having had a clear impact on many Albanian

composers. His works have been performed by all of the ensembles, choirs and orchestras in the country and at all of the events important to Albanian musical life. Zadeja was honored with numerous prizes and awards for his contribution to music of Albania. To the academic musical world, he has also made an undeniably important contribution. Nearly all Albanian composers who are working today are former students of Ç. Zadeja and many of the music education programs still used in Albania were either developed or revised by him, making Zadeja the “Babai i muzikes Shqiptare,” or (the Father of Albanian Music).

During his childhood, Çesk Zadeja was involved in the amateur musical life of his native town under the guidance of M. Gjoka and P. Jakova. He later studied at the Academy of Santa Cecilia in Rome, Italy from 1941 till 1943. Post-World War II after the liberation of Albania, he was appointed as the Chief of Music for Shkodra Radio. During 1949 and 1951, he completed his military service as a conductor for the Army Art Ensemble. Following this brief service, he graduated in composition at the P. I. Tchaikovsky Conservatory in Moscow, in 1956, under the tutelage of Bogatyrieff and Tchullaki.

After he completed his studies, he returned to Albania and became the Artistic Director of the newly founded Ensemble of Folk Songs and Dances from 1957 to 1962. With the foundation of the State Conservatory of Tirana in 1962 (later Academy of Arts and now the University of Arts), he was a teacher and lecturer there until 1965. He was next appointed as the Artistic Director at the T.O.B (National Theater of Opera and Ballet) until 1966, after which he was the head of the music section at the Superior institute of Arts until 1972. Ç. Zadeja became a freelance composer in the years following until 1979, when he became the Artistic Director at the T.O.B and returned to freelance composing in 1990. However, during the years 1993 and 1994 he taught composition and musicology at the Academy of Arts (University of Arts today).

For his work, Ç. Zadeja was awarded numerous prizes, medals, titles and honors such as the Work order 1<sup>st</sup> Class (1954) for the music of the film Skenderbeu, the title of Merited Artist (1961), the Naim Frasheri Order 1<sup>st</sup> Class (1970), the title of Docent (1970), the title of People’s Artist (1975), the Republic Prize 1<sup>st</sup> Degree (1979), for

Sonata for violin and piano; the title of Professor (1996). Ç. Zadeja has also been a guest member of the Academy of Arts and Sciences in Kosovo.

Çesk Zadeja composed in several genres of music, including instrumental music like symphony, piano concerts, suites, dances for orchestra, symphonic sketches, improvisations, rhapsody, etc. He also wrote symphonic vocal music, stage works as ballets, vocal poems, chamber, film and choral music, which have an important place among his compositions too. Unable to find all the materials and manuscripts to make a brief analysis of each musical genre, I would like to make a chronological placement about vocal and choral composition in accordance with the contents of this diploma thesis.

### 2.1.1 Representative choral compositions

Çesk Zadeja composed a total of nine suites over the course of forty-one years. This is a particularly unusual timeline for a single cycle as it extends over such large period of Zadeja's professional life. The composition begins with the *Suita e veriut (Northern Suites)* composed in 1948 and finishes with the *ninth suite* in 1989. Zadeja did not formally name all of his suites; therefore we refer to them by their chronologically occurring order. The significance of this cycle lies in the fact that it took over forty years to compose, resulting in a work that touches all stages of Zadeja's creative life. Together, all nine suites are described as a cycle and this cycle is the longest of all of Zadeja's choral compositions, both in the time it took to compose and in its actual length. The most significant characteristic found in most of the nine suites is his use of compound meters, 2+3, 2+2+3, 2+3+3+2, 2+2+2+3, 2+3+2+2+3 and 3+3+3+2, as aforementioned. These compound meters are indicative of Zadeja's inspiration from the folk music of northern Albania. His suites are written in these compound meters to accommodate the distinct rhythms heard in Albanian music.

It is uncertain whether or not all nine suites were used as dances; however, due to their artistic richness and character many of them have been used as dances. For example, choral suite no. 1 is a programmatic suite that Zadeja composed to musically

characterize the nature of northern Albania. The suite's energetic rhythm gives it an overall dance like quality, which has resulted in its use as a dance. In 1950 the 2<sup>nd</sup> *choral suite* was composed, which is in the same character and feeling of the first suite, thereby suggesting that he was beginning to establish a constant theme and mood to create an entire cycle of suites. Three years later in 1963, Zadeja continued the cycle with the 3<sup>rd</sup> *choral suite* in the same manner as the previous suites with similar compound meters, driving and dance-like rhythms and choir. He then took an unusual decade long hiatus from this composition until 1973 when he composed the 4<sup>th</sup> *choral suite*. However, in this fourth suite, Zadeja uses a notably richer compositional language and more refined technique signifying his growth as a composer. 5<sup>th</sup> *choral suite* and 6<sup>th</sup> *choral suite* were both written in 1979, suggesting his rejuvenated interest and inspiration to continue this cycle of choral suites. The year 1984 marked the height of Zadeja's activity as a composer, during which he composed 7<sup>th</sup> *choral suite*, followed by 8<sup>th</sup> *choral suite* in 1987. Finally in 1989, he completed the cycle of suites with 9<sup>th</sup> *choral suite*. This is one of Zadeja's most important works because it represents his growth and development as a composer in the span of a single cycle, giving us a rare opportunity to experience this arch of an artist in one sitting.

The rest of Zadeja's choral compositions reveal some notable characteristics of Zadeja as a composer when analyzed chronologically. For instance, most of his choral works were composed for mixed choir as opposed to women or men's choirs. This correlates to the high interest of the Albanian people in their artistic and cultural life at the time. Because the people wanted to be involved, Zadeja created mixed choir pieces so that all voices could participate and have a joined musical voice through his pieces. Much of the excitement among the Albanian public during this time coincides with the first music institute in the country and the first music and artistic schools ever to be opened in Albania. The institutions allowed composers and artists to study abroad to strengthen their education and to spread new ideas within the artistic culture of the country. During this time, Albania was under a Communist regime, making these institutions one of the only opportunities to leave the country and exchange ideas in an otherwise oppressive government and political environment.

When categorizing his compositions by author of the text, it becomes apparent that Zadeja never worked with one particular writer at a time but many simultaneously. He even has pieces in which famous writers such as I. Kadare and D. Agolli or A. Banushi collaborated as a group to create the text for a single work. He may have used many different writers to represent the many diverse voices of the Albanian people so that through his music their culture could be preserved. However, many of his pieces are patriotic in nature to appease the Communist regime and their laws against anti-Communist propaganda. Despite his sampling of many writers, Zadeja always had one that he preferred above the others. From 1957-1979 this preferred writer was Ll. Siliqi, which, according to all documented information, was his longest collaboration with any writer. From 1978-1983 his chief source for text was Gj. Zheji and after that relationship ended in 1983, Zadeja collaborated with A. Shehu. Unfortunately, the exact end of their collaboration is unknown. In fact, many of the sources of Zadeja's texts remain unknown because many of the records were either lost after the Communist regime fell or simple never even documented.

*Trimi trimin nuk e qan (A valiant never bewails a valiant)* is a choral piece with text of A. Banushi. It is one of the compositions the author did for military and patriotic intent, composed in 1962. Later, *Poema e tokes (Poem of the Earth)*, was written in 1976 with text of Gj. Zheji, for mixed choir and patriotic content as well to continue with *3 Ballades* in 1978 with text by I. Kadare<sup>25</sup> and Xh. Jorganxhi (no information about character, content or kind of choir), *7 romances* vocal composition with text by Ll. Siliqi, I. Kadare and G. Zheji for Soprano, Mezzo, Tenor, Bass and Piano which were all composed from 1976-1979. In the same year in 1979 Zadeja created *Vocal poem* with 3 movements for mixed choir and voice solo but this is all what we know about it, not to many materials are provided. *Peja e vogel po luftone (Little Peja is fighting)* is another composition author created in 1983 with patriotic content for mixed choir and text writer is unknown. In the same year he created 3

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<sup>25</sup> Ismail Kadare (1936) is a best-selling Albanian writer. He is known for his novels, although he was first noticed for his poetry collections. In 1996 he became a lifetime member of the Academy of Moral and Political Sciences of France. In 1992, he was awarded the Prix mondial Cino Del Duca; in 2005, he won the inaugural Man Booker International Prize and in 2009 the Prince of Asturias Award of Arts.

Pieces, vocal composition with text by Gj. Zheji, D. Agolli<sup>26</sup> with lyric-patriotic character to continue with 3 Sketches and 2 Pieces for mixed choir with text by A. Shehu created in 1985. We don't know if there are still choral compositions till composer's death because of political situation in Albania after 1990s where was instability of the country. However, many of his pieces are patriotic in nature to appease the Communist regime and their laws against anti-communist propaganda. However, many of his pieces are patriotic in nature to appease the Communist regime and their laws against anti-communist propaganda.

<b>Title</b>	<b>Text</b>	<b>Character</b>	<b>Year comp.</b>	<b>Kind of Comp/ choir</b>
<b>Northern Suite</b>	No info	Frisky	1948	No records
<b>Suite 2</b>	No info	Unknown	1950	No records
<b>Suite 3</b>	No info	Unknown	1963	No records
<b>Suite 4</b>	No info	Unknown	1973	No records
<b>Suite 5</b>	No info	Unknown	1979	No records
<b>Suite 6</b>	No info	Unknown	1979	No records
<b>Suite 7</b>	No info	Unknown	1984	No records
<b>Suite 8</b>	No info	Unknown	1987	No records
<b>Suite 9</b>	No info	Unknown	1989	No records
<b>A valiant never bewails a valiant</b>	A. Banushi	Patriotic	1962	No records
<b>Poem of the Earth</b>	GJ. Zheji	Patriotic	1976	Mix acapella
<b>Balad 1</b>	I. Kadare	Lyric	1978	No records
<b>Balad 2</b>	Xh. Jorganxhi	Lyric	1978	No records

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<sup>26</sup> Dritëro Agolli (1931) is an Albanian poet, writer, politician, and former president of the defunct Albanian League of Writers and Artists. He studied in Leningrad in the Soviet Union and wrote primarily poetry, but also short stories, essays, plays, and novels.



<b>Balad 3</b>	I. Kadare	Lyric	1978	No records
<b>Romance 1</b>	Ll. Siliqi	Lyric	1976	S,MS, T, B, Piano
<b>Romance 2</b>	I. Kadare	Lyric	1977	S,MS, T, B, Piano
<b>Romance 3</b>	I. Kadare	Lyric	1977	S,MS, T, B, Piano
<b>Romance 4</b>	Gj. Zheji	Lyric	1978	S,MS, T, B, Piano
<b>Romance 5</b>	I. Kadare	Lyric	1978	S,MS, T, B, Piano
<b>Romance 6</b>	Ll. Siliqi	Lyric	1978	S,MS, T, B, Piano
<b>Romance 7</b>	Siliqi/Zheji	Lyric	1979	S,MS, T, B, Piano
<b>Vocal poem</b>	No info	Lyric	1979	Mix acapella
<b>Little Peja is fighting</b>	No info	Patriotic	1983	Mix acapella
<b>3 Pieces</b>	Zheji/Agolli	Unknown	1983	No records
<b>2 Scatches</b>	A. Shehu	Unknown	1985	Mix
<b>2 Pieces</b>	A. Shehu	Unknown	No info	Mix
<b>My motherland</b>	Ll. Siliqi	Patriotic	1957	T and Mix
<b>Katerina's Arie</b>	No info	Opera "Dasma"	1969	S, Mix and Orch.
<b>Symp. Scatch 2</b>	No info	Unknown	1973	Mix and Orch.
<b>Great greeting</b>	A. Shehu	Patriotic	1986	S and Mix

*Zadeja's vocal and choral composition arranged chronologically.*

For the rest of Zadeja's compositions see Appendix.

# Rritu moj bajame

( Pë kor të përzier )

Harmonizuar nga: Çesk Zadeja

*Allegro*

Sop. *p*

Alto *p*

Tenor

Bass *p*

*p* O pi - kën e ba - llit moj o moj o pi - kën e ba - llit,

6

S *mf* Pi - kën e ba - llit.

A *mf* Pi - kën e ba - llit.

T

B *p* o pi - kën e ba - llit moj o moj o pi -

11 15

S *mf* o moj pi - kën e ba - llit. *f* Rri- tu moj ba -

A *mf* o pi - kën e ba - llit. *f* Rri- tu moj ba -

T *mf* o pi - kën e ba - llit. *f* Rri- tu moj ba -

B *f* Rri- tu moj ba -

- kën e ba - llit. *f* Rri- tu moj ba -

16

S - ja - me, se ta shkoj sel - vi - ja. *p* Të mo-rën në qaf dhe moj,

A - ja - me, se ta shkoj sel - vi - ja. *p* Të mo-rën në qaf dhe moj,

T - ja - me, se shkoj sel - vi - ja. *p* Të mo-rën në qaf dhe moj,

B - ja - me, se shkoj sel - vi - ja. *p* Të mo-rën në qaf dhe moj,

21

S Me \_\_ kto ma - gji - ra *f* Rri - tu moj ba - ja \_\_ me, se ta shkoj sel -

A Me \_\_ kto ma - gji - ra *f* Rri - tu moj ba - ja - me, se ta shkoj sel -

T Me kto ma - gji - ra *f* Rri - tu moj ba - ja - me, se shkoj sel -

B Me kto ma - gji - ra *f* Rri - tu moj ba - ja - me, se shkoj sel -

26 D.C.

S vi - ja, *p* Të mo - rën në qaf dhe moj, Me \_\_ kto ma - gji - ra.

A vi - ja, *p* Të mo - rën në qaf dhe moj, Me \_\_ . kto ma - gji - ra.

T vi - ja, *p* Të mo - rën në qaf dhe moj, Me kto ma - gji - ra

B vi - ja, *p* Të mo - rën në qaf dhe moj, Me kto ma - gji - ra

### 2.1.2 Composition analysis Rritu moj bajame (Grow almonds)

*Rritu moj bajame* is a choral song composed by Ç. Zadeja, the most important Albanian composer of the 20<sup>th</sup> century for choral and symphonic music. This particular piece was originally set to folk poetry and performed acapella in unison voices. However, Zadeja later rearranged the choral work for Soprano, Alto, Tenor and Bass (SATB) choir, which is now more commonly performed and will be used in this case.

The folk poetry used in this piece is a poem of idiomatic expressions and folk symbols addressing the coming of age of young women. The title of the piece, *Rritu moj bajame*, roughly translates to “Grow up almonds”, the young women are represented by the almond tree and the young men as the cypress tree that grow quicker than the almond tree. The message is simple and lighthearted in nature warning young women that with their new physiques comes new attention, both good and bad from cypress trees and others.

#### **Rritu moj Bajame**

O pikën e ballit o piken e ballit,  
Rritu, moj bajame, se ta shkoj selvija  
Te moren ne qaf dhe moj me keto magjira.  
Ç't'u rritën gërshetat sa s'ti nxë shamia  
Rritu, moj bajame, se ta shkoj selvija  
Te moren ne qaf dhe moj me keto magjira.  
Këpucët me qafa, çorapet me vija  
Rritu, moj bajame, se ta shkoj selvija  
Te moren ne qaf dhe moj me keto magjira.

*Text of Rritu moj Bajame in Albanian language, translation is imposible with all idiomatic and slang language.*

The song is strophic and contains three verses with a simple harmony. However, this harmony is unique because the use of the dominant in this piece acts more as a passing chord function than a harmonic destination. This simple structure is significant in that it reflects the youthfulness of the subject and meaning of the song's text. An interesting feature of this song is that it begins on an F, which is the seventh scale degree in the G minor key. Beginning a melody on the 7<sup>th</sup> is typical in Albanian folk music and is a distinctive characteristic of Zadeja's, and many other Albanian composers', compositions. Zadeja's composition is thirty measures long and is written in a distinguished 7/8 compounded meter, which is one of the most common meters found in traditional Albanian music. This 7/8 meter used in folk music can be seen compounded in binary and ternary rhythms such as 2+2+3 or 2+3+2 or the one Zadeja uses in this particular piece, 3+2+2 (fig.16).



*Fig.No.16*

The tempo is marked *allegro*, giving the song high energy and a lighthearted feeling. However, the text still warns young ladies to be cautious as they become older. This warning is musically expressed in the G minor key, which elicits a certain melancholy that could be attributed to the woes of coming of age.

The structure of the composition is strophic with a refrain after each verse. Each strophe consists of two symmetrical music sentences that have seven measures each (measure 1-14). The first musical sentence begins with the basses singing the melody and ends after the soprano and alto voices have echoed this melody in mm. 6-7. This musical echo, or call and response, is characteristic of Albanian folk music because the repetition provides simplicity that makes it easily sung by all people. In the context of this piece it also serves to establish the two characters of young men as the cypress

trees and the young women as the almond trees. The men begin the banter and the young women respond coyly repeating the end of his melody representing the very attentions of which young women must be cautious.

The second music sentence of the strophe (measures 8-14) is melodically and rhythmically symmetrical to the first sentence, except for the 2 last measures in which the Sopranos and Altos response to the bass differs in rhythm and harmony. This change prepares us for the entrance of all of the voices in the refrain and title of the piece, *Rritu moj bajame*, which ends the teasing conversation between the two voices with the assertion that the “Almonds, grow up!” because they are being left behind by the cypress trees.

The refrain of this composition is sixteen measures long, and is made up of two music sentences with eight measures each. The first sentence starts in the relative major of the G minor scale, B flat major, marking a shift in mood for the piece giving the refrain a more light hearted feeling as it teaches a lesson to the girls and those that may be listening.

The piece is arranged for four voices (S, A, T, B) and each voice is composed with the same rhythmic figures which makes the piece sound more compact and unified as one voice to speak wisdom to the young girl. Despite the four voices, Zadeja still composed his harmonies simplistically with no considerable harmonic development. He uses some closed and wide position of chords and only one-seventh chord in the entire piece (Fig.17).



*Fig. No. 17, first chord as seventh chord*

Despite his lack of advanced harmonic development, Zadeja does use parallel voices as an interesting compositional technique. The parallel voices appear at the start of the refrain, first between the Soprano and Alto voices at the interval of a third in measure 15. In measure 19 we can see that Tenor is parallel with Soprano for two measures and this time at an interval of a sixth. In this piece Zadeja is not strict about where the parallelism exists and how far apart the intervals are and he changed them often perhaps symbolizing the fleeting nature of young boys and young girls.

Within the composition, *Rritu moj bajame*, is represented the compositional style of Çesk Zadeja. The piece contains a melody inspired by the Albanian folk tunes of his heritage and is set to a basic harmonization making it accessible for all people. Accessibility seems to be an important factor in Zadeja's music so that he can preserve the culture of his country while simultaneously allowing the listeners to take part. *Rritu moj bajame* embodies this idea as its text and rhythm could not be more idiomatic and its meaning and melody could not be more traditional all set for a mixed choir, which could not be more accessible.

#### 2.1.4 Characteristics of the language of composer

Ç. Zadeja has a unique way of composing and everyone recognizes his music in Albania. He was deeply focused on Albanian folklore, inspired by folk music and traditional music. One of the characteristics that make his music different is his education. He studied in Moscow and the way he composed was professional and different from the other semi-professional or amateur composers at the time in Albania.

It is true that church music had an impact on the practice of the local musical tradition of the Catholic composers of Shkodra city, but it is even truer that this tradition embodied strong traditional and national character. The three main trends that have the features of music cultivated in Shkodra are based primarily on civic rivalry between Shkodra city, motifs from the highlanders of Shkodra and traditional

European romantic music. Zadeja was clear in what he wanted, which was the creation of a national physiognomy, namely that of an Albanian ethnicity. This in itself was a legacy, a tradition. Çesk Zadeja got a lot from Martin Gjoka, who brought to Shkodra his own experiences acquired in Austria. As you can see from this retrospective look, preservation of the civic folklore of Shkodra by professional composers, often found wearing garments of Western romantic view of harmony, form and material processing that was local music.

Unlike his predecessors, from Shkodra or across Albania who composed music mainly of their provinces of origin, Zadeja focused his creative attention to music on a national level, plowing Albania's poetry as well as the solemnization and heroically. In particular he referred to the modal melodic analysis of various Albanian regions, thus composing works based on certain regional features, from Gegëria in Lab and Tosk. In other words, he was focused on the local characteristics to merge into the form of a specific Albanian ethos.

He would gradually create his portrait of a thinker musician whose primary function was to take intellectual articulation of expressing provincial means and articulation of form, to complete further with northern dances where unfolding dynamics and optimism, with epic-heroic situations based on pentatonic labe,<sup>27</sup> but Tosk<sup>28</sup> too. These features were protected and encouraged by the ideas of the method of socialist realism.

Çesk dominated musical thought for almost forty years in Albania. He knew how to avoid the program works or illustrative statement of agitation, with some exceptions and at the same time knew how to protect ideas and method emphasizing the national character, for which he was quite honest, and to bypass socialist euphoric spirit. The notion of national psychology to Zadeja was not dogma imposed by the methods. He existed in his being, in his conscience, he believed this notion because this was his

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<sup>27</sup> Labëria is a historic region that is roughly situated in the northern parts of Epirus (present-day Southern Albania). Its inhabitants are known as Labs and its boundaries reach from Vlorë to Himara in the south, to the Greek border near Sarandë, incorporating the Kuverlesh region of Gjirokastër District and extending east to the city of Tepelenë.

<sup>28</sup> Tosk is the southern dialect of the Albanian language. The line of demarcation between Tosk and Gheg (the northern dialect) is the Shkumbin River. Tosk is the basis of the standard Albanian language.



cultural background inherited from hometown and high school where he studied. This control of himself is reflected in his music. In this music we find striking and inspired melodies and themes, but also reserved in their expansion and extension.

During the 1970s and 1980s, Zadeja starts a period of a harmonic analytical processing of his works. It gleans from musical cells based on folk music, modes of civic and dramatic tension, abstracting musical language, often straight dramatization. The impression is that compositions of Zadeja of the 1990s period (after the breakdown of the communist system in Albania and in some other communist countries), he looks like he is released from his feelings, more humor emanates from the soul of a musical language clear, eloquent with a perfect sense of phrasing and the way of teaching. Had he wanted to say: Lord, give me some more time because now I can express myself freely, openly, now I can complete my words.

Zadeja was very creative thinker in his best compositions of vocal-symphonic. He was so simple in his creations for amateur groups. This was his social character. Are countless, as anyone parts for these groups to the “May” concerts that author wrote. He have orchestrated for those instruments that actually existed in these groups, for the practical use of the amateur vocal.

The Centre for Culture, Media and Defense Publications, in cooperation with the Albanian Music Council, the Academy of Sciences of the Republic of Albania, and the Academy of Sciences and Arts of Kosovo and the University of Arts, together held a memorial commemorating the 85th anniversary of the birth of Prof. Çesk Zadeja—People’s Artist. “The purpose of this activity is the remembrance of this central figure of the Albanian music of the twentieth century, the creator of the national music school, called “Father of Albanian music.”<sup>29</sup>

In his speech Prof. Dr. Vasil Tole said about Ç. Zadeja: “On the occasion of the 85th anniversary of the birth of Academician, Prof. Çesk Zadeja, let me confess that, as none of the Albanian composers before him, our honored professor, knew that his work will continue to interpreted, studied and mentioned more and more in the future.

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<sup>29</sup>Minister of Defense for C. Zadeja.

[http://www.mod.gov.al/arkiv/index.php?option=com\\_content&view=article&id=1653:akademiperkujtimore-ne-qkmbm-per-kompozitorin-prof-cesk-zadeja&catid=226&Itemid=612](http://www.mod.gov.al/arkiv/index.php?option=com_content&view=article&id=1653:akademiperkujtimore-ne-qkmbm-per-kompozitorin-prof-cesk-zadeja&catid=226&Itemid=612).

He initiated a new era of Albanian music and since then this music that was described as new and modern, gradually and steadily transformed into a part of the Albanian cultural tradition. Part of this new historical musical landscape can be observed in the classic movie musical, *Skanderbeg*, composed in 1952 by a 26-year-old Zadeja. This was the first time his work was exhibited publicly for a mass Albanian audience. But why was, is, and will his music remain popular? The answer to this question is within his organized, inspired and creative compositional platform presented in his book of method: *Vetëparja e procesit*.<sup>30</sup> Through this unique testimony to the essence of his creativity he proves that musical compositional process is unbroken historical continuity of the music world, but also of national culture in the context of the composer's personal life. It states that, to make specific findings on cultural identity, required studies and professional clear conviction, something he accomplished in his creativity and talent through clear concepts. In the end, managed to transform Zadeja composing music from an individual process, in an act of his love for family, country and for the people. The creator, pedagogue, music critic, manager of culture, but also a friend and colleague as the spiritual leader of our music: in Albania and Kosovo.

Later in this memorial, Academy Prof. Dr. Fatmir Hysi said: Çesk Zadeja has been among the most important voices of music, which came with absolute authority in Albanian culture of the 20th century. He gave precious signs to national identity; signs associated with creativity, learning as much as the music, with simplified theoretical treatments, as well its analysis of the scientific depth. That's because after nearly half a century of independence, Albanian music was beginning to take a completely professional physiognomy, skipping anonymous folk music and all forms of a half collective artistic product. In such a general atmosphere where, as I said, had begun to clarify the European orientation of Albanian culture, Çesk Zadeja managed to highlight it and represent it in the most distinct.<sup>31</sup>

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<sup>30</sup> Vaso Tole Speech for Prof. Zadeja 7/02/2014.  
[http://www.mod.gov.al/arkiv/index.php?option=com\\_content&view=article&id=1653:akademi-perkujtimore-ne-qkmbm-per-kompozitorin-prof-cesk-zadeja&catid=226&Itemid=612](http://www.mod.gov.al/arkiv/index.php?option=com_content&view=article&id=1653:akademi-perkujtimore-ne-qkmbm-per-kompozitorin-prof-cesk-zadeja&catid=226&Itemid=612).

<sup>31</sup> Prof. Dr. Fatmir Hysi speech for Prof. Zadeja 12/02/2014.  
[http://www.mod.gov.al/arkiv/index.php?option=com\\_content&view=article&id=1653:akademi-perkujtimore-ne-qkmbm-per-kompozitorin-prof-cesk-zadeja&catid=226&Itemid=612](http://www.mod.gov.al/arkiv/index.php?option=com_content&view=article&id=1653:akademi-perkujtimore-ne-qkmbm-per-kompozitorin-prof-cesk-zadeja&catid=226&Itemid=612).

In 1956, when he wrote the first Albanian Symphony, our artistic culture in general and music in particular, suffered a complementary emphasized character: Being in the service of something, political ideas, social movements, historical relations, the entertainment atmospheres educations, etc. In this sense, there was little space to bring authentic professional values and create with them a civic framework of social relations, with concert halls, artists, soloists, orchestras large and small, public and elite enthusiast. At that time we were still experiencing the processes of differentiation and especially folk mentality, overcoming those mentalities and practices of oriental music. These are historical processes, which eventually seceded Albania from addiction of Byzantine and Turkish for several centuries—Çesk Zadeja represented a new consciousness and national identity. With his creativity, he managed to touch almost all forms and genres of music inherited from European and national schools that the 19th century and to create the Albanian part of a crop of early Christian roots.

## 2.2 Vasil S. TOLE



Vasil S. Tole, born in Permet on 22 November 1963, is an Albanian composer, ethnomusicologist and administrator. After early musical training in Permet and Korça, he studied at the Tirana Conservatory (1984-1987), where his teachers included Gaqi, Kushta, Lara, and Simoni. Between 1988 and 1991 he worked in Permet as music director at the Naim Frashëri<sup>32</sup> palace of culture and as artistic director of the Elrena Gjika ensemble. He was appointed to teach ethnomusicology and composition at the Tirana

Conservatory (now University of Arts) in 1991.

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<sup>32</sup> Naim Frashëri (1846-1900) was an Albanian poet and writer. He was one of the most prominent figures of the Albanian National Awakening (Albanian: Rilindja Kombëtare) of the 19th century, together with his two brothers Sami Frashëri and Abdyl Frashëri. He is widely regarded as the national poet of Albania.

In 1993 he founded the New Albanian Music association and in 1997 the Ton de Leeuw International Competition for New Music in Tirana. After receiving his doctorate in ethnomusicology in 1994, he undertook further composition studies with Hufschmidt at the Folkwang Hochschule, Essen (1994-1995), followed by postdoctoral studies at Athens University (1996). In 1997 he was appointed director of the Theatre of Opera and Ballet in Tirana, and director of the State Ensemble of Folk Songs and Dances.

Tole belongs to the last generation of composers who started their career through the May Concerts festival (disbanded in 1990). Distinct features of his approach to composition include broad gestures, rhythmic vivacity and dazzling timbres. Early works, such as *Kontrast* (1989) and the *Concerto for Orchestra* (1990), hover between post-Romanticism and neo-classicism, using folk themes and percussive rhythmic as a starting point for harmonic and timbral explorations of a kind considered daring in Albania in the 1980s. After 1991, when socialism and its musical institutions collapsed, Tole shifted pragmatically to chamber music, writing atonal works which are marked by intensely contrasted dynamics and moods, juxtapositions of register and an acute sensitivity to timbre. Of these compositions, *Epitafidhe britme* ('Epitaph and Primal Scream', 1992-1993) and *Pheromones* (1993) rank among the finest Albanian works of this period.

### 2.2.1 Representative choral compositions

The most wellknown of all of Tole's choral compositions exists within his opera, *Eumenides*<sup>33</sup>. *Eumenides*, with the original Greek text by Aeschylus translated into Albanian by Ismail Kadare<sup>34</sup>, won the first prize for composition in 2001 in the international competition, Opera of the Earth, which attracted participants from around

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<sup>33</sup> Although *Eumenides* contains his most internationally recognized choral work, I chose not to use it as the subject of analysis because it does not best represent the themes discussed in this thesis.

<sup>34</sup> Ismail Kadare is an Albanian novelist and poet. He has been a leading literary figure in Albania since the 1960s.

the world. Opera of the Earth was an initiative launched by the Greek Ministry of Culture in cooperation with the Orchestra of Colours and the Cultural Olympiad. The aim of the competition was the commission and production of an original work of musical theatre within the context of the Cultural Olympiad from 2001-2004. The opera has a modern aesthetic and uses many seconds and sevenths clustered together to create startling dissonances paired with eerie augmented and diminished chords. This work put Tole in the international spotlight and continues to be performed.

Another choral composition is *Gjama* (Disaster) created in 1995 for 16 female voices. This song does not have text but Tole uses onomatopoeic syllables such as hard consonants, hissing and screaming to symbolize the human reaction and horror to “disaster” be it death, war, earthquake, or storm. It is speculated that this piece was written in reaction to the situation in Albania. He is the first Albanian composer to use such experimental sound and non-traditional ensembles.

Tole is a contemporary and currently active composer and uses a rich and modern compositional language attributed to a composer of the 20<sup>th</sup> and 21<sup>st</sup> centuries. This style is also represented in *Byzantine*, a composition for bass voices and piano composed in 1994. Its aesthetic is similar to that of *Gjama* (Disaster), using unconventional sounds of the voice and piano to relay a certain feeling of angst or fear. The use of percussive and onomatopoeic syllables and instrument sounds is a major feature of many of Tole’s pieces.

Another common characteristic of Tole’s works are their programmatic nature. The title of the composition, give context to the meaning of the music or what it is meant to represent or evoke to the listener. An obvious example of this would be *Kosova*, a composition for bass voices and piano written in 1989 with text from Ali Podrimja<sup>35</sup>. Tole composed this piece at the start of the conflict in Kosovo, a disputed territory and partially recognized state in Southeastern Europe. The conflict in the area was between the Albanians and the Serbians laying claim to the land resulting in violence for nearly a decade and a bloody war in 1998-99. However, Kosovo did not declare independence from Serbia until February 2008, nearly 20 years after Tole’s

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<sup>35</sup> Ali Podrimja was an Albanian poet. He was born in Gjakova, at the time part of Italian-controlled Albania under Italy

composition. This piece was meant to express the tensions in the region and Albanian support for the Albanians of Kosovo.

A similar programmatic work is *Sarajevalium*, composed in 1996 for baritone voices and piano with text of Ervin Hatibi. This piece is a direct reference to Sarajevo, the capital and largest city in Bosnia and Herzegovina that suffered brutal war and ethnic cleansing at the hands of the Bosnian Serbs from 1992 and 1995. The title of the piece *Sarajevalium*, is a compound word—*Sarajeva*, the name of the Bosnian city, and *Valium*, a powerful sleeping pill. The name and the piece itself are meant to describe the post-war depression and destruction of the Bosnian people in the aftermath of this grave tragedy.

Like the other composers discussed, Tole was also influenced by Albanian traditional culture and music and composed pieces to reflect this influence. The first of these pieces is the *Jutbina songs* for baritone and tenor voices and piano composed in 1987 with text from the *Cikli I Kreshnikeve*, which translates to “Cycle of Warriors.” This cycle is a collection of orally transmitted epic poems telling of the brave Albanian warriors of the past. A year later *Ç’u mbush mali* (When the mountain is filled), was composed for female choir and piano, using the text of Lasgush Poradeci<sup>36</sup>. In this composition, Tole combines his modern aesthetic with the musical roots of Albanian traditional folk music, resulting in one of his most distinguishing works. *Ç’u mbush mali* will be the subject of analysis later in this thesis.

From this survey we can see that Tole, unlike other composers discussed in this thesis, is not focused in only one direction but has a large amount of diversity among his compositions in content and compositional style. If we compare him with the previous composer, Zadeja, who also happens to have been a mentor and professor to most of Tole’s own teachers, we can see that the nature of the ensemble has evolved. Zadeja composed mostly for large groups of primarily amateur musicians to participate in patriotic works. However, by the time of Tole’s generation there were more educated and professional musicians thereby opening the doors for composers to use variety in their ensembles and complexity in their works. For example, Tole

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<sup>36</sup> Llazar Sotir Gusho was an Albanian poet and writer known by the pseudonym Lasgush Poradeci.

composed for acapella voice but also for choir with small and large ensembles, and even for unconventional ensembles such as his piece for 16 female voices, whereas, Zadeja composed pieces almost exclusively for accompanied mixed choir. Also the character of Tole's compositions versus those of his predecessors shows an evolution. Zadeja and Kristo Kono (who will be discussed in 2.3) composed primarily music with patriotic or military themes, whereas, Tole wrote from a number of different perspectives: Greek tragedies, the people of modern day Kosovo and Bosnia, ancient Albanian epic poems, and so on. Tole pulled his text from a variety of sources including multiple modern day poets but also centuries-old folk poetry. He also composed steadily over a large range of time, indicating that he dedicated a lot of focus and time into every individual composition before moving on. This would make sense as his harmonies and style have a more complex and modern vocabulary than that of the major Albanian composers that came before him.

<b>Title</b>	<b>Text</b>	<b>Character</b>	<b>Year comp.</b>	<b>Kind of Comp/ choir</b>
<b>Eumenides</b>	Aeschylus translated by Ismail Kadare	Dramatic	2000	Opera
<b>Gjama (Disaster)</b>	Onomatopia	Dramatic	1995	16 Female Voice
<b>Ere e Borzilokut</b>	Folk poetry	Lyric	1998	Soprano solo, Violin, Cello and Piano
<b>Cu mbush mali</b>	Lasgush Poradeci	Dramatic/ lyric	2000	Female choir and Piano
<b>Sarajevalium</b>	Ervin Hatibi		1996	Bariton voices and Piano
<b>Byzantine</b>	Onomatopia	-	1994	Bass voices and Piano
<b>Kosova</b>	Ali Podrimja	Drama/	1989	Bass voices and

		patriotic		Piano
<b>Jutbina</b>	Folk poetry (cikli I kreshnikeve)		1987	Baritone voices, Tenor and piano

*Tole's vocal and choral composition.*

### 2.2.2 Composition analysis Ç'u mbush mali, (When the mountain is filled)

Like Zadeja before him, Tole could not escape the influence of the distinctive rhythms, meters and melodic idioms of the traditional folk music of his Albanian heritage. *Ç'u mbush mali*, translated as “When the mountain is filled,” is set to a poem by Lasgush Poradeci, describing the solidarity of the Albanian people in the defense of their freedom but also the solidarity in mourning when their freedom is lost as it has historically been stripped from them by outside forces for centuries. The piece was originally arranged for a female only choral ensemble accompanied by piano which is what will be analyzed in this thesis, however, it has since been adapted for mixed choir.

Melodically and harmonically, this piece is representative of Tole's concept of composing in combined tonality and atonality (which will be further discussed in 2.2.3), while implementing ethnic idioms and articulations. This composition does not have a key signature. At first glance the piece appears to be atonal with the amount of accidentals scattered throughout the score, however much of the piece is loosely based around a C minor scale. Tole also layers in a common pedal-like drone taken from Albanian folk music and uses accidentals that surprise the ear in a distinctively atonal way. His composition results in an emotional and harmonically complex piece that is unlike Albanian composers before him.

Perhaps the most notable compositional element of this piece is Tole's use of *iso-polyphony*. Iso-polyphony is a distinctive feature of Albanian folk music and is so unique that UNESCO protects it. It is a musical feature found primarily in southern



Albania by the Tosks and Labs. Iso-polyphony describes the drone voice that accompanies multiple voices within a song. The prefix “iso” is derived from the word “ison” which refers to the drone used in Byzantine sacred music to accompany polyphonic singing. This drone voice appears in two ways. When performed by the Tosks, the drone voice is sung on a continuous ‘e’ syllable and the breathing is staggered among the singers of the drone. However, the Labs use the drone with rhythmic articulations in relation to the text.<sup>37</sup> Both Tosk-like and Lab-like drones are used in this composition. Tole, as a dedicated promoter of his ethnic musical heritage, employs iso-polyphony to keep his piece distinctively Albanian.

Another distinctively Albanian aspect of this composition is seen in the rhythmic motif of eighth note, quarter note, quarter note, eighth note pictured in Fig. 18. This is a typical rhythm in Albanian folk music and it is used throughout the piece. This motif gives a leaning nature to the text that ultimately gives the effect of a moaning or wailing, further depicting the mournful nature of the text. However, a more modern aspect of this composition is heard in his change of meter. He begins the first half in a 6/8 binary meter with a brief change to ternary 9/8, yet the second half is primarily in 2/4 ending in 3/4. This constant changing of meter is common in modern music, which is another large influence on Tole’s compositional style.



*Fig. No. 18*

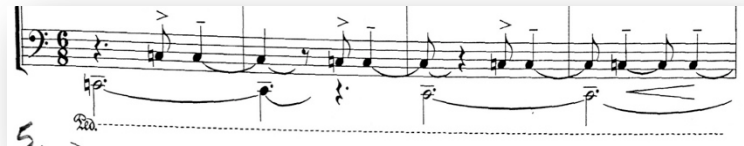
Ç'u mbush mali is 133 measures and has a three part form A, B, A' with an introduction and a coda. This is a traditional form of western classical music and is another example of his style of composing in which he strives to combine traditional and modern elements of composition. Although the overall form is traditional, Tole does not use the standard 4 measure phrases of classical music but instead uses 6

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<sup>37</sup> [http://www.unesco.org/culture/intangible-heritage/01eur\\_uk.htm](http://www.unesco.org/culture/intangible-heritage/01eur_uk.htm)

measure phrases. The longer phrases bring more attention to the rhythmic figure presented in Fig. No. 18 above allowing the listener to feel the ebb and flow of mournful sobs.

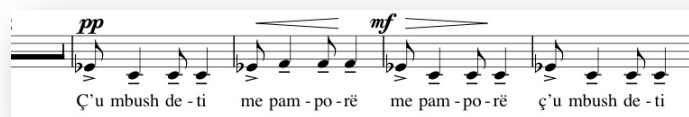
The first twenty-two measures of the piece make up the introduction. The introduction is piano only and sets up the thematic material for the first part of the piece. Already, Tole begins using the iso-polyphony so common in Albanian music in the form of a bass pedal on a low C2 in the left hand (Fig. 19). In the right hand, he creates an echo effect with an accented eighth note followed by tenuto tied quarter notes in dissonant intervals like minor 7<sup>th</sup>s and major 2<sup>nds</sup>.



*Fig. No. 19*

Ultimately, this short/long dissonant motif creates a sense of unease and foreboding growing to powerful cacophonous clusters as seen in measure 9: E $\flat$ , F, F $\sharp$ , G. This clustered dissonance is a technique commonly used in the modern composition of the 20<sup>th</sup> century and the move toward atonality. This is another example of Tole pulling from all fields of inspiration. He keeps the whole introduction under a dynamic level of piano adding to the sense of drama and anticipation. Following the introduction is the first part, or A section, of the piece. This A section is split into two asymmetrical parts. The first part begins in measure 23 and ends in measure 51 and introduces the alto voice in a lower register. The altos begin singing in a distinctly C minor melody with the text set to a condensed version of the rhythmic theme (Fig. 20) suggested in the echo of the introduction. Tole's harmony is made up of long continuous dominant seventh chords in the piano punctuated by chord clusters, which continue the eerie dissonance from the introduction. Dynamics swell from pp to mf back to pp each phrase only reaching a forte at the entrance of the sopranos in measure 37. The two parts continue together much in the same tonality and rhythm accompanied by

dramatic rolled dissonant cluster chords of modern harmony. They are setting the scene of the outsiders coming to fill the important port city of Vlore in Albania.



*Fig. No. 20*

This text paired with the ominous music suggests imminent war and the section ends in measure 51 with an uncertain major 2<sup>nd</sup> interval in the two voices.

The second part of the A section begins in measure 52, after the initial mood is set and we are made aware of the untrusted visitors to the Albanian city. At this point, four voices (S1/S2/A1/A2) join in acapella to declare that the city is also “full of Tosks” who “hold their flag as a crown,” suggesting their solidarity as Albanians to fight and defend their city and protect their way of life. To articulate this drama, Tole moves the voicing of all parts up an octave and introduces a new rhythmic pattern: quarter, eighth, eighth, quarter (Fig. 21). This rhythmic figure is an inversion of the one seen in Fig. No. 18. In measure 63, the all parts descend back down to the lower register of before singing in unison on the C, once again representing the unified resolve of both Tosks of southern Albania and Gegs of northern Albania under the colors of their flag. The piano returns in measure 64 playing a rather dissonant modulation to prepare for the section B of the entire composition, marking the end (measure 68) of the first part of section A.

The B section starts in measure 69 and ends in measure 97, also containing two parts. In the first part of section B, all four voices enter at the end of the modulation (S1 and A1 enter at the anscrusis before mm. 69) in a new tonality. The piece has modulated to a key resembling G# minor in the melody and the voices have returned to a capela.



Fig. No. 21

This shift up an augmented 5<sup>th</sup> marks a hopeful turn in the plight of the Albanians. In the text they are calling for the Albanians of the mountains to descend into Vlora in defense of freedom and we see the return of the iso-polyphony in both styles. Beginning in measure 69, the Alto 2 part features the rhythmic drone of the Labs. Then in measure 75, the Sopranos take over the drone in the style of the Tosks on the traditional ‘e’ syllable for the next two measures, and in measure 77 the Alto 2s continue the Lab drone until the end of the first part in measure 82. Tole uses this as a direct cultural reference to characterize the Albanian people that are coming to defend Vlora. He also has introduced a new rhythmic pattern (eighth, quarter, eighth, quarter) giving a different stress to the text that resembles an almost march like pattern as the Albanians travel to defend their country. In the last measure of the first part, Tole changes the meter to 9/8 to suspend time in preparation for the next section while also using the piano to quickly modulate again.

In measure 83, the second part of the B section begins. This section is acapella and has returned to 6/8 meter after the brief measure in 9/8. The voices sing in a slightly higher tonality, yet again adding drama, as they describe the diversity of Albanians that defend their land both “fast and slow,” “blessed and poor.” This section has returned to the rhythmic figure depicted in Fig. No. 21 and ends in a lower register

unison in 94 on the word “gjořë” which means “poor.” The altos sustain the last syllable of the word “poor” in a dronelike manner fading to nothingness, leaving the listener with a sense of foreboding at the end of the B section in measure 97.

The A’ section, or recapitulation, begins in measure 98 and ends in 125. This section sees the return of thematic melodic material from the first section; however, it is reinterpreted in an allegro 2/4 meter that gives it a driving pulse and a nervous energy. In the text, the imagery had taken a turn for the worse as mountains have “darkened,” and the stones “release red” as the blood of the fallen Albanian soldiers. The exact C minor based melodic and harmonic material in the voice part, and similar piano part, found at the beginning of the A section in measure 23 can be found in measure 104 of the recapitulation. This shift to C minor is another modulation up in tonality in the recapitulation, thereby building suspense at the point where the voices are “weeping” for their lost men and lost freedom. The piano part reuses many of the techniques it did in the first section such as dissonant chord clusters, sustained ostinato C minor seven chords and rolled chords giving the piece a driving forward movement. Yet in measure 109, Tole changes the meter to 3/4 for one measure, suspending time enough to point to another modulation up as the cry over the “Tosks” and “Gegs” that have died. The melody remains the same as that found in the section A, however, it is now in a much higher register to the point where the Soprano 1 part reaches its highest point on a high C ♭ in measure 117 which is sustained on a fermatta on the Albanian idiomatic phrase “Ububu,” meaning “Oh God.” At this point, the choir is singing a capella and the mood starts to wind down. A call and response begins between the Sopranos and Altos as they trade the major melodic theme back and forth in its original C minor based tonality (Fig. 22). The tempo begins to slow down and the dynamic level fades to a ppp (pianissississimo) as they lament over their lost freedom.

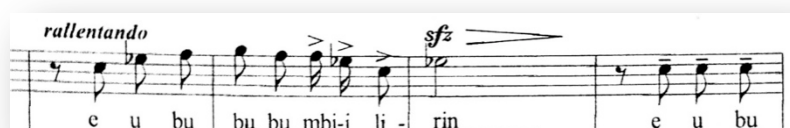


Fig. No. 22, part form Coda

The coda begins with the eighth note anacrusis to measure 126 and finishes out the piece. In this final section of Ç'u mbush mali, a series of long sustained chords, primarily a capella, on the word for “freedom” is sung. This series moves in and out of tonality, exploring different dissonances that hint at certain seventh chords but always seem to have one note out of place, such as measure 129, a G minor chord, but with an augmented 7<sup>th</sup>, or the following measure and E diminished chord but there is an F#. As the piece diminuendos and moves through different dissonances, a quiet tension is created that even in the final dominant G minor 7<sup>th</sup> chord, the most tonal of the entire composition, is still left unresolved. This quiet unresolved tension is much like that of loss: of loved ones or freedom.

In this composition, Tole creates a complex work by combining his traditional classical training, his modern aesthetic, and his Albanian roots into a piece that expresses a sense of loss and despair all too familiar to the Albanian people. He has the most advanced compositional technique of any Albanian choral composer to date, due in large part to his wide range of influences that he strives to bring together. Tole's contributions to Albanian choral music are bringing Albania's rich musical tradition into the 21<sup>st</sup> century and allow it to live in two worlds—the past and the present.

Ç'u mbush mali me deborë,	When the mountains are filled with snow,
Ç'u mbush deti me pamporë,	When the sea is filled with ships,
Seç u mbush e shkreta Vlorë	They filled the desolate Vlore
Plot me krushq e me dasmorë:	Full of guests of the bride and groom:
S'janë krushq edhe dasmorë,	They are not guests of the bride and groom,
Janë Toskë-e Malësorë-	They are Tosk-of the mountains
Me flamur të kuq në dorë	With red flag in hand
Si dhëndurë me kurorë.	As grooms with crown.
Ç'u zbardhë malet, ç'u zbardhë:	When the mountains turn white,
Nga çdo anë seç na ardhë	From every side they are coming
shqipëtarët gunë-bardhë.	White cloak-Albanians.
Seç na ardhë palë-palë	They are coming wave after wave
Dyke rutulluar malë	Surrounding the mountains
kush më këmb' e kush më kalë,	Some by foot and some by horse
Kush më shpejt, kush më ngadalë:	Some quickly, some slowly:
Kush i lum e kush i gjerë	Some blessed and some poor
Kanë zbritur mu në Vlorë,	They descended into Vlora
Mun në Vlorën e lirisë,	Right into Vlora of freedom,
N'atë thelb të Shqipërisë.	In the heart of Albania.
Ç'u nxinë malet, ç'u nxinë,	When the mountains darkened
Gur' i kuq lëshon mavinë:	Red stone releases its color
Qani, djem, e mbani zinë!	Weep, men, keep mourning!
Qani gjithë Shqipërinë,	Weep throughout all Albania,
Toskërinë, Gegërinë-	Toskëria, Gegërinë-
Ububu! ç'humbi lirinë!	Oh! Lost freedom!

### *Translation of the text*

#### 2.2.3 Characteristics of the language of composer

In an interview with the composer, Tole expressed his concept of his own compositional language: “My concept of the language of composition for 21<sup>st</sup> century composers is practical and mundane. To discuss further the shape, as a creator of music, for me personally, I compose in this dimension”. As an Albanian composer, Tole says that the reason he composes in a “practical and mundane” dimension relates

to the obligation he feels as a creator of music in this century. He feels that he must personally identify his own compositional techniques and how to use them with the musical language to express current and common feeling, whether this is the pain of destruction, like in his piece Kosova, or the despair of lost freedom seen in Ç'u mbush mali. He composes to reflect situations in their current emotional context.

Tole also conceptualizes his compositions as the dividing of music into two worlds: the world of Tonality and Atonality. As a student of Cesk Zadeja, Tole was trained in classical Western music theory giving him a strong foundation in tonality. However, the 20<sup>th</sup> century also marked a new era of composition, an era of atonality. Due to the shifting tide in the aesthetic of classical music, Tole had the influence of two worlds of composition, the old one of tonality and the new one of atonality. In his works, Tole tries to reconcile these different aesthetics, resulting in complex compositions that use elements of all worlds: tonal and atonal.

The rate of technological development in the 20<sup>th</sup> and 21<sup>st</sup> centuries has resulted in the expansion of the arts. This allows musicians more access to the theory and techniques of artists and composers from all across the world. With such a broad world of influence, a composer of today must be a multifaceted creator. According to Tole, for this reason, the circle of artists who truly achieve mastery of compositional techniques and the language of musical expression are scarce. On this subject, Tole had this to say: “Let me remind you at this point of some of the most significant technical innovations in music of all time, beginning with: the outline of Monteverdi's symphony orchestra, finding the structure of the concert Grosso of Corelli and Vivaldi, the perfection of Bach's polyphonic style, the structuring of the symphonic cycle of Haydn, the poly-functionality of Stravinsky, the poly-rhythmicality of Messiaen, the Klein musical scale, the Schonberg twelve-tone technique, the concrete music Schaffer, the Aleatoric music of Cage, the Xenakis stochastic music, the Klangfarben of Ligeti , the eclecticism of Hence etc. Considering the sound construction of their work as a science in itself, their compositional contributions are significant due to their technical innovations and conceptual mindsets as composers.”<sup>38</sup>

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<sup>38</sup> V. Tole - Interview with composer on 05/01/2014 Tirane, Albania.



Technical developments in this point of view have a large impact on the compositional style of a composer. Tole's compositional direction is in the non-tonal music sphere but his direction also steers away from the atonal musical language of the 20<sup>th</sup> and 21<sup>st</sup> centuries. He will determine his identity, in a figurative sense, in another world. Compared with the first two being non-tonal and tonal music, his can be called a "third world" which, according to Tole, "includes features, sound, and a music maker genotype found scattered in various ancient musical cultures of the peoples of the world, especially that which is concentrated in the Albanian folk music."<sup>39</sup>

Tole explains that this sphere is a more general musical language, which includes either tonality or atonality. Strengthening this concept of a third world of compositional language has come from nearly 15 years of following the developments of the Albanian music since the very first steps. To achieve this concept of music, Tole uses Albanian folk music with 20th century harmony and technique, resulting in his distinctive sound.

Like Tole, many Albanian composers of the last century have found inspiration in the folk music of their homeland. It has its own unique musical language, which is not expressed either in tone or in atonality. An Albanian composer who took an extraordinary interest in the country's folk music was Çesk Zadeja, Tole commented on the musical language of his work: "Zadeja's works have a profound orientation and focus on the creative and conscious third world music. I can say the musical works of Zadeja have an extra-tonal language derived from the musical culture of the ethnic Albanians. This language has been for me a great influence on my work and a solid contribution to the continued life of Albanian folk music."

In the second half of the 20<sup>th</sup> century, composers took rising interest in the ethnic music of cultures. This trend combined with the musical style of composers such as Cage, Ligeti, Kagel, and Ton de Leew, provided Tole with a wider more worldly perspective on music and influenced the creation of his third world and his compositional process. Tole strived to realize the concept of sound that emanates from

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<sup>39</sup> V. Tole - Interview with composer on 05/01/2014 Tirane, Albania

local Albanian musical practices. He found the most satisfaction with his works in which he intentionally tried to highlight a new musical language that was neither tonal nor atonal.

“In particular I would like to present the concepts of Cluster Iso: hidden polyphony, folk serialism, frozen poly-pentaton, folk forms and fabricated melodic cells, etc. I tried to soak these concepts into my creative process, then I consider what they would be like reinterpreted in another harmonic field with another set of rules.”<sup>40</sup>

In conclusion, Tole continues to think and work, despite grand achievements or not. According to the composer himself, he stills works for the following three things in all of his compositions:

1. The realization of a musical language that incorporates compositional thinking built on local music, and ethno-structure and its semantics, and the formal organization of music derived from original practices and creative folk who rely on musical trends.
2. An aesthetic that maintains a relationship with tonal or atonal communication.
3. To remember that music born in small places with great tradition can be regenerated into great literature that is recognized as such.

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<sup>40</sup> In a series of works starting from the 1988-1993, *Epitaphs and shout*-1993, *Avaz 1*-1993 and *Avaz 2*-1994, *DDA*-1994, *Genotype*-1996, *Trias*-1996, *A psalmodie bonds*-1999, *The Eumenides*-2000.

## 2.3 Kristo KONO



Kristo Kono represents the first generation of professional composers in Albania. He was born in 1907 in Korca and died in 1991 in Tirana.

When he was young he was part of the cultural society in Korca and in 1920 was a member of the city hall music band. Three years later, he joined another music band named Vatra as a clarinet player, which was an important instrument in the band formation of this time.

From 1927-1928, Kono pursued studies in clarinet at the Schola Cantorum in France and took and studied theory and harmony with Le Flem<sup>41</sup>. Following his time in Paris, he attended the Conservatorio di Musica G. Verdi in Milan where

he studied conducting. When his studies ended in 1932, he returned to Albania and started working as a teacher at various schools in the country. He taught for a short time in a pedagogical school in Tirana; at the Normal School in Gjirokastra in 1933, and in 1936, he taught at the lyceum of Korca. In Korca, Mr. Kono conducted the Lyra choir and composed works and arranged popular Albanian songs for this ensemble.

In 1936, Kono began working with other Albanian classical music composers as well as composing music for the popular music singer T. Tashkon. Compositions sung by Tashkon, such as, *Kur me vjen burri nga stani* (When the husband comes from stan), *Sylarushja* (variegated eyes), *Mes'holle keputura* (thin waist),<sup>42</sup> are still well known and sung throughout Albania today. Kono began working as a member of the Arts Committee in 1945. Later he worked in Moscow, composing film music,

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<sup>41</sup> Paul Le Flem (18 March 1881-31 July 1984) was a Breton composer and music critic.

<sup>42</sup> Shupo, S.—Albania music encyclopedia p. 136.

instrumental music and major vocal works. In 1953, he returned to Korca and took a position as the director of the Palace of Culture until 1962.

Many orchestras and professional ensembles across all of Albania played Kono's compositions. His music was broadcast on the radio and recorded and published in books many of which would later be destroyed. Kono composed for many genres, from the strict classical tradition to a more popular and folk-oriented music, in this regard, he was the first composer of Albanian heritage to contribute to the genre of professional classical music. In 1954, he composed and staged in Korca, the first operetta in the history of Albanian music, *Agimi*. Despite this accomplishment, harmonization and arrangements of popular Albanian folk songs are his most remembered and favored works by the Albanian people of all his compositions. Kono continued to compose through the 1980s, and many of his works were played at the most important musical venues and festivals in the Albanian music scene. He has been honored with numerous awards, medals and titles, among them the title People's Artist.<sup>43</sup>

In terms of innovation and artistic skills, Kristo Kono is one of the first composers and musicians in Albania to focus primarily on vocal music, which has a truly remarkable spirit of professionalism. His civic patriotic songs, duets, and chorales are full of emotion, poetic character, dynamicism and artistic value. Generally, his works do not have a particularly deep or complex psychological or figurative basis. He always has themes that speak to the spirit of Albanian tradition and patriotism. His body of work is far from amateur, which in this period of time set him apart as a pioneer.

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<sup>43</sup> People's Artist of Albania was an honorary title for the decoration of outstanding art performers of People's Socialist Republic of Albania, whose merits were exceptional in the sphere of development of the performing arts (theatre, music, cinema and Art). It was created by law in 1960 and amended in 1980.

### 2.3.1 Representative choral compositions

Kristo Kono composed many vocal and choral compositions starting with *35 School Songs* set to texts by an Albanian poet and publisher, Asdreni<sup>44</sup>. These pieces were written between 1933-1936 and are composed for mixed choir and small orchestra or ensemble. The original scores for Kono's *35 School Songs* are missing from the national archive therefore there is no analysis presented discussing his compositional language and style in his first years as an active composer. However, these pieces are known to be short and simple, meant for educational purposes.

During Kono's lifetime, Albania was experiencing a boom in art and music and many people wished to participate in the musical scene. Regarding the chronological table below, we notice that Kono is the only composer discussed that composed almost all of his compositions exclusively for mixed choir and orchestra, ensemble forms that maximize the amount of participants. Another specific feature of Kono's work is his pairing of almost all of his vocal and choral compositions with orchestra. This gives his compositions a grand effect that was a new feature at the time. Most music that Albanians had been exposed to was usually folk music on a smaller scale with a more intimate feeling. Kono introduced larger and more complex works that required more skill and understanding from its performers and listeners.

Many of the texts that Kono set do not have a credited author. Kono is said to have written the texts himself, however this is only speculation because, as mentioned before, many documents were destroyed or went missing after the fall of the communist regime in the 1990s. Kono did collaborate with some of the most famous poets and writers of the time such as Asdreni and Naim Frashëri.

In the survey below, we notice that the character and content of his pieces were largely patriotic to the Communist political party that controlled the country during Kono's life. For this reason his compositions are no longer performed due to their political affiliation and the pieces have lost relevance after the fall of the Communist

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<sup>44</sup> Aleksandër Stavre Drenova, best known under his pen name Asdreni (1872-1947), was one of the most well known Albanian poets. One of his most recognizable poems is the Albanian National Anthem.

regime and the dissolution of the party. An example of one of these patriotic pieces is *Shqipëria, vend trimash* (Albania, country of the brave). This work is a romance for two male voices, tenor and bass, and piano thought to have been composed around 1945-47<sup>45</sup>, however no official year is documented. The two men sing of their deep love and commitment to their country and government. *Me ty parti me ty përherë* (With you party, with you forever), is a patriotic cantata for mixed choir and orchestra created from 1951-1953. *Borova Martire* (Borova martyr) is one of the most famous vocal-symphonic poems of Kono, written for bass solo, mixed choir and orchestra with text by Kono composed 1948-1953. This work romanticizes a martyr in the Albanian city of Borova who died for the ideals of the Communist regime. Other politically inspired pieces are *Kantata për partinë*, (Cantata for the party) composed in 1956, *Zemra e maleve* (The heart of the mountains), a cantata for soloist, mixed choir and orchestra, written in 1956, *Shqipëria e re*, (The new Albania), another cantata for soloist, mixed choir and orchestra composed in 1956, and *Malli për Atdhe*, (Yearn for homeland), a vocal-symphonic poem, for speaker, mixed choir and orchestra with text by Naim Frashëri<sup>46</sup>, composed in 1956. And his last patriotic piece, composed around 1957 with mixed choir and orchestra, was *Lavdi, tetorit të madhë* (Glory, the big October) which is a cantata featuring a bass solo written for a military holiday of the Communist regime.

A large part of Kono's works were written for support of the political party in power, however, there are many that reflect the natural environment of Albania and the culture of its people, such as the pieces *Vjeshta* (Autumn), *Mëma* (Mother) and *Mirë se na erdhe përsëri e bukura pranvera* (Welcome back beautiful spring). All of these pieces are choral compositions, yet the scores are lost so much information is unknown. In 1945, he composed a romance for soprano called *Vasha dhe hena* (The lady and the moon) and in the same year he composed another romance for male voice and piano named *Me këngët e mia* (with my songs). Reflecting the beauty of a southern area of Albania, Kono composed *Labëria* (the name of the southern region),

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<sup>45</sup> Sokol Shupo—Albania music encyclopedia p. 137.

<sup>46</sup> Naim Frashëri (1846-1900) was an Albanian poet and writer. He was one of the most prominent figures of the Albanian National Awakening (Albanian: Rilindja Kombëtare) of the 19th century, together with his two brothers Sami Frashëri and Abdyl Frashëri. He is widely regarded as the national poet of Albania.

which is a vocal-symphonic poem for speaker, tenor, bass, mixed choir and orchestra with text by A. Varfi composed in 1950.

Other pieces were not necessarily patriotic or cultural such as *Rapsodi korale No. 1* (Choral rhapsody No. 1) for mixed choir and orchestra, composed in 1938. Kono also composed a *Rapsodi korale No. 2* (Choral rhapsody No. 2) for mixed choir and orchestra, written in 1939. Then over ten years later in 1950, Kono composed his third rhapsody, *Rapsodi korale No.3* (Choral rhapsody No. 3). He composed *Tre kantata të shkruara* (Three written cantatas) for mixed choir and orchestra after 1953. And he finished his rhapsodies with the *Rapsodi korale No. 4* in 1960.

Overall, Kono generally composes for mixed choir and orchestra, sometimes featuring a soloist. He did not write for male only choirs, female only choirs or children choirs. All of his pieces also have accompaniment, usually orchestra and sometimes piano, but he never composed acapella choral pieces.

Title	Text	Character	Year comp	Kind of comp.
<b>35 School song</b>	Asdreni	Unknown	1933-1936	Mix and Orch.
<b>Choral Rhapsody 1</b>	No records	No records	1938	Mix and Orch.
<b>Choral Rhapsody 2</b>	No records	No records	1939	Mix and Orch
<b>The lady and the moon</b>	No records	Lyric	1945	No records
<b>Romance</b>	No records	Lyric	1945	No records
<b>Albania, braves country</b>	No records	Patriotic	1945-1947	T,B duet and Piano
<b>Laberia</b>	A. Varfi	Patriotic	1950	T,B duet, Mix and Orch.
<b>Choral Rhapsody 3</b>	No records	No records	1950	Mix and Orch.

<b>Borova martyr</b>	K. Kono	Patriotic	1948-1953	B, Mix and Orch.
<b>With you party, with you forever</b>	No records	Patriotic	1951-1953	Mix and Orch.
<b>Three written cantatas</b>	No records	No records	1954	Mix and Orch.
<b>Cantata for party</b>	No records	Patriotic	1956	No records
<b>The heart of the mountains</b>	No records	Patriotic	1956	Solo, Mix and Orch.
<b>The New Albania</b>	No records	Patriotic	1956	Solo, Mix and Orch
<b>Yearn for homeland</b>	N. Frasheri	Patriotic	1956	Mix and Orch.
<b>Glory, the big October</b>	No records	Patriotic	1957	B, Mix and orch
<b>Choral Rhapsody 4</b>	No records	No records	1960	Mix and Orch.

*Kono's vocal and choral composition arranged chronologically board.*



# Kroi i fshatit tonë

Për kor vajzash dhe harqe

Muzika: Kristo Kono

Punoi : Isak Shehu

*Andante*

Soprano

Kroj' i fsha - tit to ----- në u ----- jë i ku -- llu ----- ar

*Andante*

Alto

*Andante*

Violin I

Violin II

Viola

Cello

*Andante*

Contrabass

5

S

ç' na bu - ron nga ma ---- li du -- ke mër - më - ru ----- ar Kroj' i fsha - tit

A

n. I

i. II

Viola

Vc.

Cb.

10

S to ---- nē uj' ar - gjen-di ly ----- er qē nga rrëz' e ma ---- lit

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

S tre here  
 § (solo) poco piu  
 ç'na bu - ron rrëm - by ----- er Ven' e mbu-shin u ----- jë va - shat an' e

A tre here  
 §

Vln. I poco piu  
 §

Vln. II poco piu  
 §

Vla. poco piu  
 §

Vc. (solo)  
 §

Cb. poco piu  
 §

20

S mba --- në qa -- fën si zam - ba ----- ku bu - zën si bur -- bu ----- qe FINE

A FINE

Vln. I FINE

Vln. II FINE

Vla. FINE

Vc. FINE

Cb. FINE

25

S i fsha - tit to ----- në -- ë o u -- jë i ku - llu - ar bu-ron nga

A Kroj' i fsha - tit to ----- në u ----- jë i ku - llu ---- ar ç'na bu-ron nga

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

S  
ma li ke mër më ru ar D.S. al Fine

A  
ma li du ke mër më ru ar D.S. al Fine

Vln. I  
D.S. al Fine

Vln. II  
D.S. al Fine

Vla.  
D.S. al Fine

Vc.  
D.S. al Fine

Cb.  
D.S. al Fine

### 2.3.2 Composition analysis Kroi i fshatit tone (Our village fountain)

The composition, *Kroi i fshatit tone*, is one of Kristo Kono (People's Artist)<sup>47</sup> most well known and influential pieces and will serve as the subject of analysis for this thesis. It was originally conceived as a folk-like melody for solo voice and small string ensemble, but has since been arranged and transcribed into different ensembles by many Albanian composers. The widespread popularity of this piece throughout Albania speaks to the influence and importance of Kono's contribution to the country's music scene. Due to the unfortunate loss of national archives after the fall of the Communist regime in the early 1990s, much of Kono's compositions and original manuscripts have been lost or destroyed. Therefore, the piece discussed in this thesis

<sup>47</sup> People's Artist of Albania was an honorary title for the decoration of outstanding art performers of People's Socialist Republic of Albania, whose merits were exceptional in the sphere of development of the performing arts (theatre, music, cinema and Art). It was created by law in 1960 and amended in 1980.

(shown above) is a transcription of Kono's original Kroj i fshatit tone for female choir (SA) and a small string ensemble by Isak Shehu. This transcription is the truest published manuscript in existence to Kono's original harmony.

Kroj i fshatit tone is set to the text of famous poetry by Lasgush Poradeci<sup>48</sup>. The text used is from a larger poem depicting Albanian village life and culture. In this particular piece the lyrics describe the beautiful flower-like women of the village going to the fountain to collect water. This depicts common Albanian life but also has double meaning regarding the state of womanhood of the young ladies making the trip to the fountain.

Kroj' i fshatit tone, uje i kulluar, ç'na buron nga mali, duke mërmëruar.	Our village fountain, its pure water, Stems noisy from the mountain,
Kroj' i fshatit tonë, uj' argjendi lyer që nga rrez' e malit ç'na buron rrembyer.	Our village fountain, silver color looking From the bottom of the mountain comes busily
Vene e mbushin uje vashat anembanë qafen si zëmbaku, buzët si burbuq	Maidens go across to fill the water Headscarf tied aside
Kroj' i fshatit tone, uje i kulluar, ç'na buron nga mali, duke mërmëruar.	Neck as lily, lips like bud
	Our village fountain, its pure water, Stems noisy from the mountain

#### *Translation of the text*

The melody composed by Kono is original but possesses distinctively Albanian folk characteristics. An example of this exists within the general tonality of the piece, the Dorian mode. The Dorian mode, as shown in Fig. No. 23, is essentially a natural minor scale with a raised 6<sup>th</sup>, and is a scale or mode commonly found in Albanian traditional music of the past. Another distinctively Albanian folk feature in this piece exists within the meter 7/8 which is a complex meter. These complex meters (also called “additive” meters) are common throughout the Balkan countries and originally where derived from the rhythms of dances. In Albanian traditional music, this 7/8-meter is found divided in the three different ways: 3+2+2, 2+3+2, and 2+2+3. Kroj

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<sup>48</sup> Llazar Sotir Gushe (1899-1987) is a 20th-century Albanian poet and writer known by the pseudonym Lasgush Poradeci.

fshatit tone is based around the first division of 3+2+2 giving it a lyrical and legato nature.



*Fig. No. 23*

This composition is 32 measures long and fits into an ABA'B, rondo-like form. The first section of this piece is measures 1-16 consisting of two symmetrical eight measure musical sentences. The first sentence introduces the beautiful lyrical melody in the Soprano line composed in the G based Dorian mode, depicting the fountain of the village. The Soprano and alto sections begin the piece accompanied by a string ensemble comprised of two violins, viola, cello and bass. The first violin doubles the soprano melody and the second violin doubles the harmony of the altos. The bass acts as a G pedal for most of the melody, which also suggests the characteristic isopolyphony of traditional Albanian music. An interesting feature in the begingi of the melody of this piece is starting on the 7<sup>th</sup> grade of the Dorian mode. The same feature we noticed to Zadeja composition analysis (2.1.1) and we can see the same feature to Kono composition. This is typical for Albanian folk music and it's a distinctive characteristic of many Albanian composers. For a brief two measures, the bass moves in measure number 5 to the subdominant C minor chord, but this chord is missing the 3<sup>rd</sup> keeping the ear ambiguous as to whether the piece is in the Dorian mode, which would require and E<sup>♮</sup>, or in G minor which would require and E<sup>♭</sup> (Fig. 24). The A note in measure number 5 is part of the melodic line sung or played by the Soprano and Violin. In measure 7, all parts return to the basic G minor or Dorian tonic chord. The second sentence of part A (measures 8-16) is completely identical aside from the text. The transcriber, Isak Shehu, kept the harmony as true to Kono's original composition by harmonizing the piece in a basic Dorian mode, primarily by using the

tonic chord and shifting to the subdominant as opposed to the dominant. Kono did not use the dominant chord in this piece, allowing gentler and less aggressive cadences to characterize the nature of the women depicted in the text.



*Fig. No. 24*

The B section of the composition begins in measure 17. There is an obvious shift in the mood of the piece as the text introduces “the maidens” that go to the fountain with their “headscarves tied to the side” and “lips like flower buds.” The piece becomes more upbeat and the accompaniment plays more rhythmically on the offbeats giving it the sound of a dance, representing the light-hearted playfulness of the young maidens. This is also the first time that the Dorian mode is officially established as the sopranos sing an E natural in measure 18. This raised 6<sup>th</sup> gives the piece a temporarily major and happy sound that further characterizes the ladies, as can be seen in Fig. 25.

The portion of music from measure 17 to 20 is repeated three times before moving on to the second sentence in part B that reaches its culmination in the soprano line on a G. This high point is on the word for “lily,” the beautiful flower to which the maidens are compared. It should be noted in this particular section that there are editing

mistakes in the score. The altos harmony line is distinctly different from that of the sopranos, yet there is no extra line of text to accommodate the different rhythm. This can be seen throughout all of part B (fig 30).

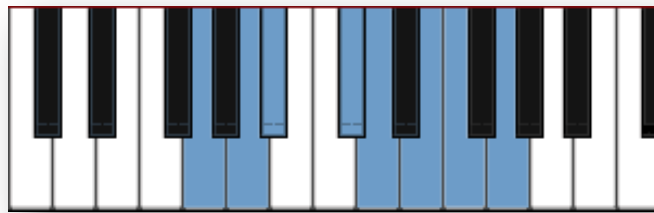
The image shows a musical score for a piece labeled 'B' and '18'. It features a multi-staff arrangement. The top staff is for the soprano, with lyrics 'Ven' e mbu-shin u ----- jë va - sh'. The second staff is for the alto, with lyrics 'tre here'. The third staff is for the piano, marked 'poco piu'. The fourth staff is for the alto, marked 'poco piu'. The fifth staff is for the piano, marked 'poco piu'. The sixth staff is for the alto, marked '(solo)'. The seventh staff is for the piano, marked 'poco piu'. Red boxes highlight specific notes in the soprano and alto parts.

Fig No. 25

The A' section of Kroj i fshatit tone begins in measure 25. This marks a harmonic shift that is new to the piece and deviates from Kono's original harmonization. In this section Shehu gives the altos the melody presented in the original A section and gives the sopranos a descant including a C# non-chord tone. The effect of this is a typical "Romanian gypsy" scale shown in the Fig. 26 below that enhances the original melody and text with a more exotic and melancholic sound. This new harmonic character suggests that the women now know something more of life after having collected water from the fountain and are perhaps more sensual in nature. This also gives the composition an even more folk-like sound, however, not one that is particularly Albanian. The piece then returns to the B section of Kono's harmonization ending the song in the light dance-like mood of the young women.



Shehu's transcription of Kono's Kroj i fshatit tone kept the original mood and character of the piece. This is one of many transcriptions of Kono's works that have been set and continue to be set by Albanian composers. However, this composition represents the simple and basic harmonic language of the composer yet maintains the Albanian folk elements in its rhythm and meter making it a melody that still remains popular today.



*Fig. No. 26, Romanian Gypsy scale in G.*

### 2.3.3 Characteristics of the language of composer

As a musician, Kristo Kono marks a major shift in the music and artistic culture in Albania. He lived in the midst of a strong Communist regime that allowed little interaction with the world outside of Albania's borders, making Kono one of the first Albanian musicians to be formally educated in the Western classical tradition. Upon his return to Albania, he combined his classical knowledge and musical skill with the folk music all Albanians were familiar with, both to preserve his heritage and make music for the people. This resulted in beautiful melodies, harmonized with Western influence.

Despite his formal training in France and Italy, his compositional technique remained basic and simple when compared with his contemporaries in other countries. This simplicity served to support his larger goal of enhancing the rich musical culture that already existed in his homeland. Kono used traditional melodic structures, such as

the Dorian mode used in Kroj i fshatit tone, and complex meters traditional in Albanian song and dance, like 5/8, 7/8, 9/8, 11/8, etc. He used texts by Albanian poets such as Naim Frasheri and Lasgush Poradeci, depicting Albanian culture and themes. He wrote to honor his homeland and its leaders as is evident in his many songs composed for the party.

While much of the documentation of his life's work is lost, what remains is his strong legacy. A legacy of educated Albanian musicians who were mentored and taught by Kono, a legacy of beautiful songs and melodies preserving the long history of folk traditions and, ultimately, a legacy responsible for the current musical life in Albania. His contributions started the classical music world and musical education in this country. His compositions may be lost but his legacy will never be forgotten.

## Conclusion

A country's musical life and tradition cannot be understood without knowing its people, its language and its history. An artistic culture is developed over centuries and becomes a product shaped by lifestyle, politics, environment and basic human emotion. Albania has maintained its distinct language, customs and music after hundreds of years of foreign occupation and oppressive Communist governments and this resilience inspires Albanian composers of the modern day.

Albania has been subject to rapid change since the start of the 20<sup>th</sup> century, as has much of the world. Historically, Albania has been geographically isolated allowing its people limited contact with outside influences, other than that of the foreign conquerors, which helped to preserve their rich musical traditions. The technology of the 20<sup>th</sup> and 21<sup>st</sup> centuries has facilitated travel, infrastructure and the spread of information opening Albanian composers up to new methods and techniques. This has allowed composers to reinterpret their centuries-old musical tradition in the language of Western classical theory, but also the new modern and more avant-garde concepts. This modern era and spread of influence throughout the country also resulted in more professionally trained musicians in general. With a more technically and artistically advanced pool of musicians, composers could compose with more sensitivity and complexity to express the sometimes heavy themes found in Albanian poetry and texts.

Many composers used choral compositions to preserve the Albanian folk music tradition and its poetry. The choir is an ensemble form that fits into the Albanian musical tradition very naturally, with their history of polyphonic and group singing. This made it a popular medium in which to compose for many Albanian composers. Specifically choral ensembles helped the spread and development of the revitalized musical life of modern day Albania by allowing many people to participate in the ensemble. This maintained the cultural tradition of group singing but in a more refined and professional musical language that still emphasized folkloric values and strengthened the national character of the music as can be seen in the choral works discussed in this thesis.

The analysis of these choral works by Cesk Zadeja, Vasil Tole and Kristo Kono provide insight into the evolution of compositional trends in Albanian choral music but also the consistencies. Some important characteristics discovered in this thesis are the general usage of folk-inspired modes, compounded or complex meters and rhythms similar to Albanian dance, the use of traditional texts from Albanian poets, and the UNESCO-protected isopolyphony. The use of modes as a melodic structure change and develop over time beginning with Kono who composed *Kroi i fshatit* tone in a clear Dorian mode, while Zadeja—who was more classically trained and professionally oriented—only suggested a mode in *Rritu moi bajame* by using a minor-based melody but with a more developed tonal harmony indicative of his Western classical training. Also, both Kono and Zadeja start the melody with the 7<sup>th</sup> scale degree of the key, coincidentally both melodies starting on an F—Kono in Dorian based on G and Zadeja in G minor—which is another folk-like melodic feature. Tole, the only of the three still living and composing, suggests a folk-like mode in some parts the melody of *Ç'u mbush mali*, but injects a much more modern sound, playing with atonality.

The use of complex meters, compounded rhythms or changing meters is a key feature in all three works and suggests Albanian folk-like dance. Kono and Zadeja both use a 7/8 meter divided into a 3+2+2 rhythmic pattern, which is commonly found in Albanian folk music. This further implies their close connection to their Albanian heritage and the preservation of their musical culture. Tole, however, still uses rhythm as an important tool in *Ç'u mbush mali*, but reinterprets this relationship into changing meters and individual rhythmic motifs that suggest the dance-like patterns of Albanian folk music. It should be noted that many of Tole's other pieces feature complex meters such as the 7/8 used by Kono and Zadeja.

Through their melodic and rhythmic aesthetics we can see the evolution between Kono, Zadeja and Tole. Kono uses the Dorian mode in the typical 3+2+2 pattern, which shows us how related he is to folk music. Zadeja is more classical-oriented and he uses a melody set to the same 3+2+2 as Kono, but uses the minor scale. In this way he still suggests the traditional mode but pairs it with classical and scholarly harmony that he learned in his studies. And the present day product of musical evolution is seen

in the atonality combined with tonality, polyphonic and folkloric melodies of Albanian tradition and changing meters in Tole's composition. This musical evolution coincides with the growth and development of Albania as a country. All of these composers experienced the changing technological world and a volatile political environment, from Kono living his life in a Communist regime to Tole living in its aftermath. The changing Albanian society is reflected in their music yet also their Albanian history is preserved.

In regard to Albanian music, this is a modest thesis and only the very tip of the iceberg when compared with what could still be discussed. This thesis has briefly described the historical, political and cultural aspects that directly affected professional choral music in Albania and has only discussed a portion of the entire country's centuries of tradition reflected in their music. Three solid Albanian composers—Çesk Zadeja, Vasil Tole and Kristo Kono—are represented and offer insight into the choral musical development of the country. Unfortunately, due to the loss of archives after the fall of the communist regime in the early 90s, I could not succeed in finding enough materials about K. Trako and G. Avrazi, two composers who have been equally as influential in professional and choral music in Albania as the composers discussed and would have been strategic additions to supporting this thesis. There are plenty of other composers that should be recognized such as P. Jakova, R. Sokoli, F. Ibrahim, Gj. Simoni, A. Mula, N. Zoraqi, H. Dalipi, T. Daija, L. Dizdari, P. Gaci, S. Gjoni, T. Harapi, Sh. Kushta, Th. Gaqi, K. Lara, K. Laro, A. Peci, S. Shupo, H. Zacharian, and many more for their important role in Albanian choral music, yet it would be impossible to write and analyze all of them together. However, with the three composers represented in this thesis, there is a clear evolution in the development of choral music. Zadeja, Tole and Kono all represent through their works the rich Albanian musical heritage and how it can be carried into many theories of composition. My hope is that this thesis will serve as motivation for anyone who is interested, to study and learn more about Albanian professional choral music so that its legacy will continue and the Albanian heritage will be preserved.

## Appendix

### Ç. Zadeja

#### Orchestra compositions

*Symphony no. 1*, 1956;

*Concert for piano in Es*, 1968;

*Nga ditari i Partizanit* (From the partisan's diary), *suite*, 1969;

*Feste ne fshatin socialist* (Festivity in the socialist countryside) 3 symphonic sketches, 1970;

*Symphonic suite, no. 1*, 1975;

*Symphonic suite, no. 2*, 1977;

*Symphonic suite, no. 3*, 1978;

*Valle per orkester popullore* (Dance for traditional ensemble), 1979;

*Valle festive* (festive dances), piano, orchestra, 1980; 2 *symphonic sketches*, 1981;

*Improvizim epik* (Epic improvisation) for flute, strings, 1981;

*Symphonic Dance*, 1982;

*Suite* Piano for 4 hands and strings, 1982;

*Suite*, 3 movements, for strings orchestra, 1982;

*Rhapsody*, 1984;

*Rhapsody* for violin and orchestra, 1985;

*Scherzo*, for trumpet and orchestra, 1985,

3 *symphonic sketches*, 1986;

*Dance* for strings, 1986;

*Symphonic Suite*, no. 4, 1986;

*Concert-Rhapsody* for violin and orchestra, 1987;

*Scherzo*, 1987;

*Symphonic Suite*, no. 5, 1989;

*Suites from the ballets*;

3 *symphonic sketches*, 1996;

## Vocal symphonic

*Atdheu im*, (My Fatherland), canto, text by Ll. Siliqi, for Tenor, and mixed chorus, 1957 revised in 1959;

*Aria e Katrines* (Katrina's arie), from the opera *Dasma* (Wedding), for Soprano and Orchestra, 1969;

*Symphonic sketches no. 2*, mixed chorus and orchestra, 1973;

*Pershendetja e madhe* (Great greeting), for Soprano, mix choir and orchestra, text by A. Shehu, 1986;

## Stage works

*Zanusha*, Vocal choreography poem, Libretto T. Miloti, 1961;

*Arberia krtezonje*, (Noble Arberia), Vocal-choral poem, 1962;

*Rruga jone*, (Our path), Choreography scene, Libretto and choreography A. Aliaj, 1963;

*Delina*, Ballet, Ç. Zadeja, P Kanaci, 1964;

*Shqiponja sypatrembur*, (dauntless eagle), ballet for children, M. Papa, Choreograph P. Kanaci, 1972;

*Endacaku*, (Vagrant), libretto and choreography M. Papa, 1976;

*Para stuhise*, (Before the storm), Ballet libretto and choreography E. Tershana after the novel o J. Xoxa, 1989;

*Vajzat e qytetit te gurte*, (Maidens of stone like city), ballet, S. Mato, choreograph P. Vorpsi, 1987 – 1989;

*Milosao*, ballet, *Kenget e Milosaos* 1989;

## Chamber Music

*3 Dance* for piano, 1953;

*6 Variations* on the folk song *Qenkam mbushur malet me bore* (Mountains are covered with snow) for piano, 1954;

*Toccata for piano*, 1954;

*O ju male* (O you mountains), song and text by Ll. Siliqi, for Baritone, piano or orchestra, 1951 – 1956;

*2 Preludes*, 1963;  
*Kenge epike* (Epic songs), 1964;  
*Valle e rende me daulle* (Heavy dance with drum), 1964;  
*Prelud* for pianoforte, 1965;  
*Humoreska for piano*, 1961 from the ballet *Delina*; *Album, 24 pieces* for piano, 1963 – 1969;  
*Kjo eshte toka ime*, (this is my land), arie, text by I. Kadare, G. Zheji, 1969 revised in 1984;  
*Album* for pianoforte, 24 pieces, 1970 – 1980;  
*Sonata no. 1*, for Violin and Pianoforte, 1972 – 1974;  
*Ballade*, Violoncello and Pianoforte, 1976;  
*Ballade*, Violoncello and Pianoforte, 1979;  
*Improvizim epik* (Epic improvisation) for flute, 1980;  
*9 Variations* for violin, 1982;  
*6 Sketches* for pianoforte, 1983;  
*3 sketches* for piano, 1984;  
*8 pieces for piano*, 1985 – 1986;  
*Sonatine for violin and pianoforte*, 1986;  
*3 valle Dropullite* (3 dances of Dropulli), for piano, 1987;  
*6 pieces for piano*, 1987 – 1988;  
*6 lyric poems*, for Baritone and Pianoforte, text by I. Kadare, Text by D. Agolli, V. Dede, 1987 – 1991;  
*2 romances*, for soprano, piano and orchestra, text by M. Krasniqi, 1988;  
*Piece for pianoforte*, 1989;  
*Album* for Pianoforte, 1989;  
*2 Sketches* for piano, violin, viola and violoncello, 1990;  
*Mori e bukur e meritur* (o fair and stubborn) for soprano and piano, G. Dara I Riu, 1990;  
*8 Pieces*, for piano, 1990 – 1992;  
*Waltz; 2 Sketches for the village; Rikujtim* (reminiscence), flut, clarinet, violocello and Pianoforte, 1994;  
*Meditim* (Meditation), Violoncello and piano, 1995;



*Flake e hershme* (Ancient Flare), small choral ensemble, 2 piano and percussion, text by A. Podrimja, 1996;  
*Piano quartet*, 1997;  
*Duo* for flute and piano, 1998;

## Film music

*Skenderbeu*, conducted by S. Yutkevitch, V. Stratoberdha, 1953;  
*Tana*, conducted by K. Dhamo, 1958;  
*Furtuna* (Storm), conducted by S. Ozerov, K. Dhamo, 1959;  
*Toka jone*, (our land), conducted by H. Hakani, 1964;  
*Krevati I perandorit* (emperor's couch), conducted by E. Keko, 1973;  
*Ne kufi ted y legjendave* (in between of to legends), conducted by P. Milkani 1981;  
*Flaka e maleve* (Blazing of the mountains), conducted by V. Kasaj, 1982;

## V.S.Tole

### Opera

*Eumenides*, libretto by AESCHYLUS, 2004;

### Orchestra

*Eumenides*, for soloist, choir and large orchestra 2001;  
*Greek suite*, I, II, 2000;  
*A Psalmodie bono*, for string orchestra, (Performed by the orchestra of new music AMRA, Tirane.), 1999;  
*Trias* for Flute and chamber orchestra, 1996;  
*Genotype* for large orchestra, 1996;  
*Run, run Marathonomacus*, 1991;  
*Concert for orchestra*, 1990;  
*Contrast*, 1989;

*Symphonic poem*, 1987;

*Suite*, 1986;

## Chamber Music

*Dikotomi* for wind quintet, 2000;

*Hoax* for solo V.cello, 1999;

*Ep-event* string trio, 1997;

*Shatra-Patra* for 3 percussion, 1997;

*W* in memoriam for Cl, Violin, V.cello, Piano and Drum I,II,III, 1995;

*DdA*, string quartet. (Performed by the quartet of the Academy of Arts, Tirana, 1995;

*Avaz II* for 3 Viola, 5 violins, 2 Fl, Cl, Drum I,II. (Performed by the contemporary orchestra of Sofia, Bulgaria, 1994;

*Avaz* for Bsn quartet, 1994;

*Pheromones* for Fl, Cl, V.cello and Piano, 1993;

*Epitaphs and Primeval Scream* for string quartet, Fl, Cl, Bsn and Piano, Performed by the contemporary ensemble of the Academy of Arts, Tirana, 1993;

*Metamorphosis* for 24 string players, 1992;

*Five sketch* for string quartet, 1991;

*Rondo* for strings, 1988;

## Piano

*AGOJ*, piano album for children, 2010;

*R.I.P Rest in Peace*, 1997;

“88”, 1994;

*Age of Cage*, 1993;

*Symbolical portrait*, 1992;

*Rondo*, 1988;

## Violin and Piano

*Suite*, 1990;

*Sonata*, 1988;

## Clarinet and Piano

*Skerco*, 1990;

## K. Kono

### Stage works

*Studenti* (student), musical sketch, 1938;

*Gruaja me mjeker* (Woman with beard), musical sketches, 1938;

*Agimi* (Dawn), operetta libretto K. Jakova, 1954;

*Se bashku, jeta eshte e bukur* (Together, life is beautiful), operetta, libretto A. Mara and A. Skali, 1957;

*Brigadjerja* (Brigadier), operetta, libretto V. Zico, 1964;

*Opera Fatosi* (Fatos), (not executed) (?); *Prometheu* (Prometheus), V. Zico libretto, by Aeschylus (not executed) in 1965;

*Lulja e Kujtimit* (Flower of remembrance), libretto E. Mara and A. Sculpt, based on the novel of the same name to F. Postolis, 1961, (revised in 1978);

## Chamber Music

*Fantazi për klarinetë dhe piano*, (Fantasy for clarinet and piano), 1966;

*Kthehu*, (Turn neck) romance, 1932;

*Kenga e prikes*, (The song for Torcher), romance, man voice, pianoforte, (K. Cepo), 1932;

*Vjollcat*, (Violas), man voice, 1932;

*Asnje shprese*, (No more hope), romanca, bass and piano, 1931;  
*Dallendyshet* (Swallows), children's song, violin, piano, 1945;  
*Settimino*, for flute, oboe, English horn, clarinet, bassoon, French horn and double bass, 1970;  
 13 compositions for music school for different instruments, piano;  
*Pjese per flaut dhe piano*, (Composition for flute and Piano), 1970;  
*Pjese per oboe dhe piano*, (Parts for oboe and piano), 1971;  
*10 duete per clarinet*, (10 clarinet duets);  
*5 miniatura per klarinete e Piano*, (5 miniatures for clarinet and piano);  
*Peisazh muzikor per 7 instrumenta fryme*, (musical landscape) for 7 woodwind instruments; Instrumental composition "*Fantazi për karinetë, piano e orkestër*, (fantasy for clarinet, piano and orchestra), 1970;

### Orchestral composition

*Rapsodi Shqiptare nr. 1*, (Albania Rhapsody No.1), 1942;  
*Valle simfonike*, (symphonic dance), 1963;  
*Rapsodi Shqiptare nr. 2*, (Albania Rhapsody No. 2), 1958;  
*Rapsodi Shqiptare nr. 3*, (Albania Rhapsody No.3), 1960;  
*Rapsodi Shqiptare nr. 4*, (Albania Rhapsody No.4), 1969;  
*Rapsodi Shqiptare nr. 5* (Albania Rhapsody No.5), 1971;  
*Rapsodi Shqiptare nr. 6*, (Albania Rhapsody No.6), 1980;  
*Mezhgorani, Fantasy*, 1947;  
*Fantazi Shqiptare*, (Albanian Fantasy), 1947;  
*Bredhat e Drenoves*, (The Drenovë spruce), Symphony poeme, 1947;  
*Kompozitorët në Selitë*, (Composers at Selita), 1951;  
*Valle Simfonike*, (symphony dance), 1960;  
*Valle Simfonike*, (symphony dance), 1963;  
*Fantazi Shqiptare*, (Albanian Fantasy) for Band, 1966;  
*Valle Simfonike*, (Symphony dance), 1967;  
*Uverturë për 100 vjetorin e lidhjes së Prizrenit*, (Overture for 100th anniversary of the League of Prizren) (not playing), 1978;

*Uverture kushtuar 40 vjetorit te clirimit*, (Overture dedicated to 40th anniversary of liberation) (not executed), 1984;

*Ne Eskursion*, (In incursion), suite for children.

Several complementary pictures



*V. S. Tole on the left and C. Zadeja on the right at University of Arts.*



*Horst Godicke on the left and V.S.Tole on the right in U.N.E.S.C.O convention.*



*Cesk Zadeja working symphonic suite “Skenderbeu”*



*Post Stamps with Zadeja in his honor.*

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*Kenge dhe Valle*. Tirane: Botim i ministris s'arsimit dhe kultures. 1957. 183 p.

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ISBN 978-99956-93-40-4.

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[http://www.unesco.org/culture/intangible-heritage/01eur\\_uk.htm](http://www.unesco.org/culture/intangible-heritage/01eur_uk.htm)

## Supplements

1. Cu mbush mali – Vasil Tole

Popullore

# Çu mbush mali

Muzika: Vasil Tole

**1** *Moderato*

Piano

**5** *pp* *p*

Piano

**9** *mf* *p*

Piano

**13** *ppp* *mf* *p*

Piano

**18** *f* *mf* *p*

Piano

23

1 a 4, *Tutti*

Alto

Ç'u mbush ma - li me dë - bo - rë me dë - bo - rë, Ç'u - u mbush ma - li

*pp* *mf* *pp* *p*

Piano

27

*p**ppp*

Alto

me dë - bo - rë me e dë - bo - rë

*mf* *pp*

Piano

*f*  
Ped.

31

*Tutti Alto*

Alto

Ç'u mbush de - ti me pam - po - rë me pam - po - rë, ç'u mbush de - ti

*p*

Piano

*mf* *pp*

35

Alto

me - e pam - po - rë me - e pam - po - rë - - - -

Piano

*p* *mf* *pp* *mf*

*Red.* - - - - -

38

Sop.

2 a 4, Tutti

*f* Seç u mbush e

Alto

*f* Seç u mbush e

Piano

*f*

42

Sop.

shkre-ta Vlo - rë shkre-e ta Vlo - rë seç-u - u mbush e shkre-e ta Vlo-rë

Alto

shkre-ta Vlo - rë shkre- ta Vlo- rë seç-u mbush shkre-a Vlor'

Piano

46

Sop. shkre-e ta Vlo-ro-o plot me krushq e dhe das - mo - rë dhe e das - mo - rë

Alto shkre-ta Vlor - o plot e dhe das - mo - rë dhe das - mo - rë

Piano *mf* *p*

50

Sop. *sf* plot me krushq - - *p* *Tutti sop.* o s'ja - në *sf* *p*

Alt. e - - plot me krushq - - *pp* *pp*

Piano *p* *ppp*

53 3 *a capello, primo*

Sop. 1 *p* krushq krushq o s'ja - në krushq mor

Sop. 2 *p* krushq krushq krushq mor o ja - në

Alt. 1 krushq krushq o s'ja - në krushq e - dhe das - mor

Alt. 2 krushq o s'ja - në krushq krushq mor

57

Sop. 1  
tosk o ja - në    tosk    tosk    *mf* sor o me fla -

Sop. 2  
tosk    tosk    tosk *f*    sor o me fla -

Alt. 1  
tosk    tosk o ja - në    tosk *f* e ma-a - lë    sor o me fla -

Alt. 2  
tosk o ja - në    tosk    tosk    sor o me fla -

61

Sop. 1  
mur të kuq në    do - rë si dhë -    ndu - rët me ku -

Sop. 2  
mur të kuq në    do - rë si dhë -    ndu - rët me ku -

Alt. 1  
mur të kuq në    do - rë si dhë -    ndu - rët me ku -

Alt. 2  
mur të kuq në    do - rë si dhë -    ndu - rët me ku -

64

Sop 1. 2  
- ror

Alt. 1. 2  
- ror

Piano  
*mf* *f*



68 4 *Poco accelerando, sotto voce*

Sop. 1  
o Ç'u zbar-dhë ma - let ç'u zba-rdhë-ë ç'u-u -zbar-dhë ç'u zbar-dhë ma -

Sop. 2  
*mf* Ç'u zbar-dhë ma - let ç'u zba-rdhë ç'u zbar - dhë-ë ç'u zbar-dhë ma -

Alt. 1  
o Ç'u zbar-dhë ma - let ç'u zba-rdhë ç'u zbar - dhë ç'u zbar-dhë ma -

Alt. 2  
*mf* Ç'u zbar-dhë ma - let ç'u zba-rdhë ç'u zbar - dhë ç'u zbar-dhë ma -

Piano  
*mf*  
*p*

73

Sop. 1  
- let ç'u zbar-dhë ç'u zbar-dhë ë - - - - - dhë - ë

Sop. 2  
- let ç'u zbar-dhë ç'u zbar-dhë ë - (e) - - - - - dhë *f*

Alt. 1  
- let ç'u zbar-dhë ç'u zbar-dhë o nga çdo a - në seç na ar - dhë na ar - dhë

Alt. 2  
- let ç'u zbar-dhë ç'u zbar-dhë o nga çdo a - në seç na ar - dhë na ar - dhë *f*

Piano



78

Sop. 1  
shqi-pë - ta - rët gu - në - - - - bar-dhë gu - në bardh - - - - e kush i

Sop. 2  
shqi-pë - ta - rët gu - në - - - - bar-dhë gu - në bardh - - - - e kush i

Alt. 1  
shqi-pë - ta - rët gu - në - - - - bar-dhë gu - në bardh - - - - e kush i

Alt. 2  
shqi-pë - ta - rët gu - në - - - - bar-dhë gu - në bardh - - - - e kush i

Piano  
f > p

*ff* *f* *poco f*

83

5 *molto accelerando, a capella*

Sop. 1  
lum gjo - rë ka - në zbri - tur Vlo - rë Vlo-rën e li -

Sop. 2  
lum gjo (ë) zbri - tur Vlo-rë mu në Vlo

Alt. 1  
lum gjo - rë ka - në zbri-tur mu-u në Vlo - rë Vlo -

Alt. 2  
lum e kush i gjo (ë) zbri - tur Vlor Vlo-rën e li -

*mf*

88

Sop. 1  
ri - sē n'at ě thelb tē Shqi-i-pē ris e kush i lum me e kush

Sop. 2  
ri thelb ris e kush i lum me e kush i

Alt. 1  
ri - sē n'at ě thelb tē Shqi-i-pē ris e kush i lum me e kush i

Alt. 2  
ri - sē thelb ris e kush i lum me e kush i

*f* *mf*

89

Sop. 1  
gjo - o - o - o - rē

Sop. 2  
gjo - o - o - o - rē

Alt. 1  
gjo - o - o - o - rē

Alt. 2  
gjo - o - o - o - rē

Piano

*p* *sf* *p* *ppp*

(ë)

98  
6*Allegro Tutti*

Sop. 1 *f* Ç'u nxi- në ç'u nxi- në ç'u nxi- në gur i kuq ma- vi- në ma- vi- në

Sop. 2 *f* Ç'u nxi- në ma- let ç'u nxi- në ç'u nxi- në gur i kuq lë- shon ma- vi- në ma- vi- në

Alt. 1 ç'u nxi- në let ç'u nxi- në ç'u nxi- në gur i kuq ma- vi- në

Alt. 2 *f* ç'u nxi- në ma- let ç'u nxi- në ç'u nxi- në gur i kuq lë shon ma- vi- në

Piano

104

*Tutti*

Sop. 1 *cresc.* Qa - ni djem e mba- ni zi - në mba- ni zi qa - ni gji - thë

Sop. 2 *f cresc.* Qa - ni djem e mba- ni zi - në mba- ni zi qa - ni gji - thë

Alt. 1 Qa - ni djem e mba- ni zi - në mba- ni zi qa - ni gji - thë Shqi- pë - ri - në

Piano

109

7 *Allegro - moderato, Maestoso*

Sop. 1 Shqi-pë - rin e Tos-kë - rin e tos-kë - rin e tos-kë - rin e Ge-e-gë - rin e Tos-kë

Sop. 2 Shqi-pë - rin e Tos-kë *f* rin \_\_\_\_\_ rin \_\_\_\_\_ rin \_\_\_\_\_ rin \_\_\_\_\_

Alt. 1 Shqi-pë - rin e Tos-kë - *f* rin tos - kë - rin tos - kë - rin Ge - gë - rin Tos-kë

Alt. 2 Shqi-pë - rin e Tos-kë - *f* rin \_\_\_\_\_ rin \_\_\_\_\_ rin \_\_\_\_\_ rin \_\_\_\_\_

Piano

110

Sop. 1 - rin e tos-kë rin e tos-kë rin e Ge-e-gë rin e U bu - bu-bu-mbi-i li -

Sop. 2 rin \_\_\_\_\_ rin \_\_\_\_\_ rin \_\_\_\_\_ rin \_\_\_\_\_ bu \_\_\_\_\_

Alt. 1 - rin tos-kë rin tos-kë rin Ge-gë rin e U bu - bu-bu-mbi-i li -

Alt. 2 rin \_\_\_\_\_ rin \_\_\_\_\_ rin \_\_\_\_\_ rin \_\_\_\_\_ bu \_\_\_\_\_

Piano

119

*rallentando*

*mf* *sfz*

Sop. 1 e u bu bu bu mbi-i li - rin e u bu

Sop. 2 *mf* *p* *mf* *pp* *p* e u bu bu bu mbi-i li - rin e u bu

Alt. 1 e u bu bu e u bu bu

Alt. 2 e u bu bu e u bu bu

Piano *pp*

124

Sop. 1 bu li - rin nē u

Sop. 2 bu li - rin nē u *pp* *ppp*

Alt. 1 e u bu bu bu mbi i li - rin nē u

Alt. 2 e u bu bu bu mbi i li - rin nē u

Piano *rall. . .* *mf* *pp*



129

Sop. 1

Sop. 2

Alt. 1

Alt. 2

Piano

The musical score is for five voices and piano. The vocal parts are Soprano 1, Soprano 2, Alto 1, Alto 2, and Piano. The score is in 4/4 time and consists of five measures. The vocal parts have lyrics 'bu' and 'u' with dashed lines indicating syllables. The piano part has a simple harmonic accompaniment. The dynamic marking *pppp* is present at the end of each vocal line.

bu - - - bu - - - u u - - -

bu - - - u - - - u - - -

bu - - - u - - - u - - -

bu - - - u - - - u - - -

*pppp*

*pppp*

*pppp*

*pppp*